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Vol. 8 - #4 - Issue 46 - June/July 2012

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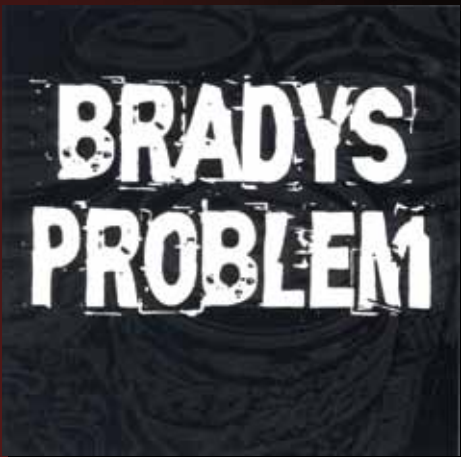


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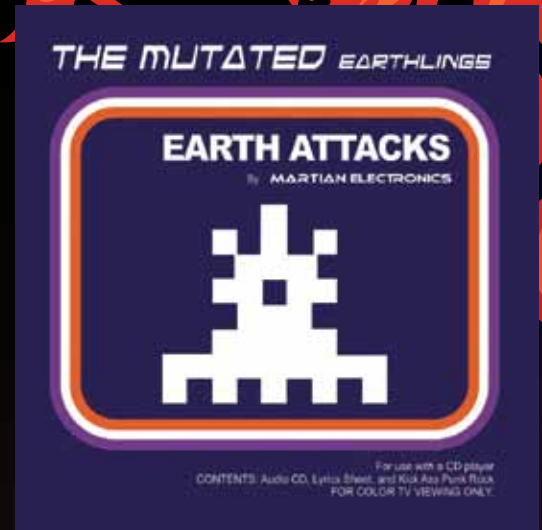
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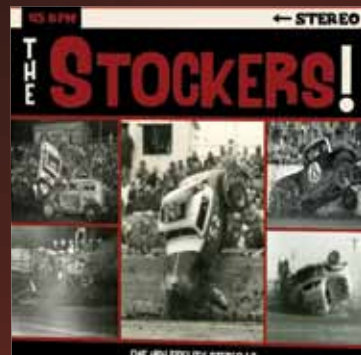
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IRON MAIDEN

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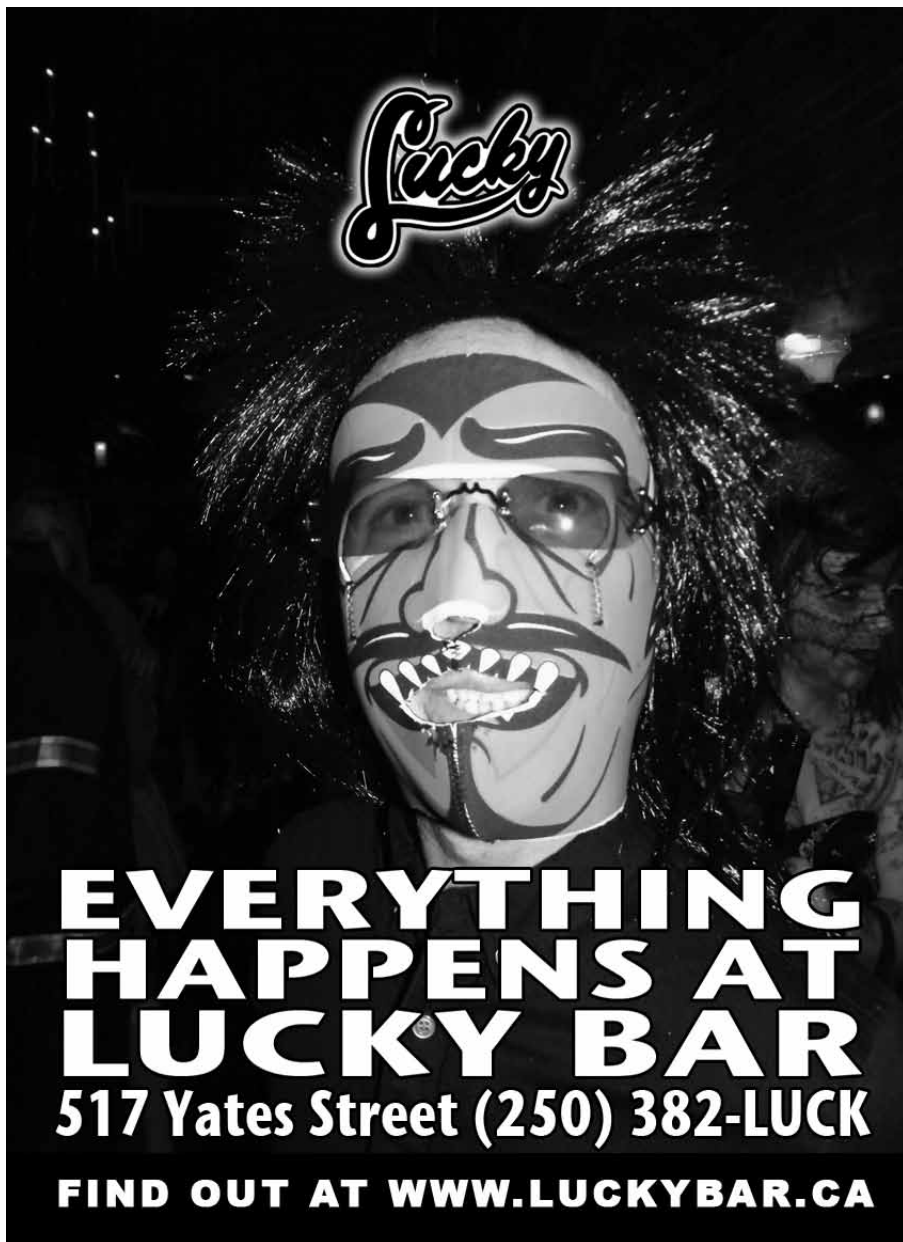
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By Ira Hunter

AU: Describe your band to someone who have never heard or seen you live.

A: We consider ourselves "Take your gramma to the prom if you're lookin for an early inheritance" music...heavy, sludgy, punk rock.

AU: What's the meaning behind the band's name?

A: A Bomb A Nation...do we need to spell it out for you?

AU: Describe the costumes you wear on stage.

A: Costumes? Don't you know bunker punkers only have one set of clothes? Our camouflage attire is merely meant to hide us from unwanted attacks from heathens and such.

AU: Is fire breathing a big part of your live show?

A: Fire breathing? We're just tryin to burn shit! Is dodging bullets a part of war?

AU: Who's in the band? What other bands have the members been in?

A: Sargent Brains (guitar, vocals, fire) / Lieutenant Spider (bass, yelling) / Shelbom (synth, vocals) / Corporal Camel Load (drums, banter) some other wars these soldiers have fought for are fighting - SOB, Blackie and the Triumphs, Role Models, Lid, Beer Tribute to Fear, Naked Midgets, Beaumonts, Brewtality, Nibbler, Sylocosis, Sweathogz, Double Cutz, LFM, Cunthole Surfergettes, Fuck You Pigs, Rubber Boot Wearing Llama Herderz.

AU: What do you like best about the Victoria music scene?

A: The Victoria music scene needs to get down

VICTORIAS' LOCALS ONLY

on both knees and give us 20!!!

AU: What are some of your songs about?

A: Death, destruction, drugs, drink, and of course desecration.

AU: What are the biggest influences on your sound?

A: Chuck Norris, John Rambo, G.I. Joe, Dirty Harry (camels), and especially Colonel Sanders for those delicious popcorn chicken

nuggets!!

AU: How many bombs per nation?

A: One massive bomb explosion should successfully achieve eradicate the human population of a nation.

AU: Are you working on releasing an album?

A: Well that's classified information although there is sure to be some inevitable file leakage onto the interweb in the near future. The final complete top secret prototype will be released onto mankind 12/21/2012.

AU: Does the band get many groupies looking for meaningless sex after the shows?

A: We refer to them as trench wenches (or camels). I once saw an undisclosed member of the band so desensitized by the heaps of said wenches resort to screwing a can of hot beans. You never know what's gonna happen out there in the line of duty!

AU: Is it best to get drunk or stoned before taking in an Abombanation show?

A: A good soldier self administers an arsenal of whatever the fuck they can get their hands on.

AU: Future touring plans? Are you planning to invade the United States?

A: We plan to spread like mustard gas in WWI and shall infiltrate all borders. No soul shall be left unscathed on our mission to obliterate the planet!

AU: How's the search for Obama going?

A: We didn't know he was missing!?! We'll look into that after we find Bin Laden! Last we heard he jumped on a sexy camel and headed south through the desert

AU: Website? Myspace?

A: We can be spotted on these sites
www.myspace.com/abombanationarmy
www.facebook.com/abombanationarmy





By Willow Gamberg

Rising from the depths of the thriving Vancouver metal scene, the Burnaby powerhouse known as Tribune is on the move. With the release of their third and latest album, Elder Lore/ The Dark Arts, they continue the exploration and evolution of their sound, a distinctive, genre-bending mash-up of progressive and thrash metal with just a few death metal riffs thrown in for flavour. Released on the 24th of February 2012 through the Tribune's own Corpse Corrosion Records, the album represents a culmination of their work to date, featuring what the band describes as "old favourites" mixed with some newer material, hence the split title. So far, they are very pleased with how the album turned out, and with its reception so far.

"We've wanted to put this album out for a while," says vocalist Bryan Baker, "To kind of clear the pipes, as it were. Ryan [O'Shea, bassist] did all the original artwork, and he did it with song ideas in mind, so it's very thematic."

"This is great, it really turned out nicely," adds guitarist Shawn Culley, "It's a culmination of older and newer material, and it's my first full-length. It's fun to see the songs come to fruition... and it's a good lookin' CD!"

While they are all understandably proud of their latest achievement, all band members agree that

they couldn't have done it without their real accomplishment; the great group dynamic that keeps them all together.

"Basically, we're all actually friends, we actually like each other," laughs Baker, "I've known Shawn and Terry [Andersson, guitar] for 20 years... we're all from the island, it's really a band of brothers."

An easy group dynamic leaves these musicians free to focus on their collective vision: an indefinable, yet wholly original brand of heavy metal, such as they have exhibited on their latest project. Well-produced, hard-hitting and energetic, Elder Lore/The Dark Arts features clean melodic vocals, demonic screams and everything in between, not to mention dynamic, double-kick-ridden drumming and chunky harmonized guitar riffs.

"Tribune as a band has been about not defining our genre," says O'Shea, "...it can be a little hard from a marketing standpoint. [Our sound] is so different than most bands," he adds, going on to describe the new album as "...light and colourful, and you don't usually see that in metal albums."

VANCOUVER VENGEANCE

"It's all metal, but it's all over the map, just like us," amends Baker, "As we develop our sound, we get more melodic and heavier. We're not trying to write within a genre, we're just trying to write songs."

Their CD release party at Funky Winkerbeans on the 24th was Tribune's first show for their new album, but it certainly won't be the last. Starting on April 12th, they will be touring down through the United States and back across Canada for a total of two months.

And as for the far future?

"We're just doing our thing," says O'Shea, "We've been doing it for seven years, and we'll do it for another seven."

"We're not even close to tired; we're just getting started," Baker concludes, "We're just real people making music we dig, and we're going to keep doing it until everyone knows who we are.... this is not going to be the last time people hear from us."

Elder Lore/The Dark Arts will be available for sale at Bonerattle Music and Scrape Records, as well as through online distributors like iTunes. For more information, or to hear songs from the album, look Tribune up on Facebook, or visit their Myspace at www.myspace.com/tribunemetal



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JUNE

7 Thurs - The Gentlemen Thieves (T.O.)! Back Pocket, Half Chance Heroes

9 Sat - **Calgary Metal Fest!** feat. **DARK FOREST!** Kataplexis! World Class White Trash! Phantom Limb! We Found The Body! Reverend Kill! Arsenal!

12 Tues - Orchard Hill presents... **MARDUK!!!** with guests Withered, 1349 & Weapon!

13 Wed - **NOART** (noise/experimental) feat. DJ's Fraser/Sereda, Protagonist/Antagonist Acid Attack, Dada Centauri, Fuck Off Dad & Terrible Crayon

14 Thurs - **Swingbass DJ Night** feat Buffalo Child, Defunk, Audioral, Matty Kay & more!

15 Fri - Corrupt Creatures, Burlesque, Blackest Sin, Brimstone Rise, We found the Body, Burning Effigy, World Class White Trash & Profits of Doom

16 Sat - **BASSFACE 21** feat. EVOL INTENT, OAN SOUND, MARK INSTINCT, SQUALID SQUAD, SP & LA ROSE!!!

21 Thurs - **SLED ISLAND** presents: **THE SPITS!** Steve Adamyk Band! Madcowboys! Keep Tidy! Jeremy Clarkson!

22 Fri - **SLED ISLAND** presents: **BORIS!**, Ancients! Black Mastiff! Lost. Book. Found.!

23 Sat - **SLED ISLAND** presents: **DUCHESS SAYS!** Grave Babies! Teledrome! Sissys!

30 Sat - **DAY (2-7) KOTD Rap Battles!** **NIGHT (8-2) Kabuki Guns Hillbilly Burleskabilly** feat. Eve Hell & The Razors, High-Strung Downers & Smokin' 45's!

JULY

1 Sun - **CANADA DAY-EXTRAVAGANJA!** w/ **SNFU!** The Living Deadbeats! Black Earth! Martyr Index! & feat. the debut of **CASTLE BINGO SUNDAYS!** w/ your hosts **DAUBER DAVE & PIERCER DAN!**

5 Thurs - Snaggletooth, Brimstone Rise, Cut Up, My Own Chaos, Kyoktis

7 Sat - **BASSFACE #22** feat: **LIQUID STRANGER!** DUBBA JONNY! MARK INSTINCT! SLIM PICKINS! SQUALID SQUAD! & more... !

10 Tues - High Society (Van) & Ball & Chain Gang!

11 Wed - Acidjac, Black Pheonix Orchestra, Bella Clava

12 Thurs - Hellrazor, Iron Kingdom (Van)

13 Fri - The Butterfly Circus Burlesque Revue!

14 Sat - **STICKY BUDS & NEON STEVE!**

19 Thurs - Tekhnotron, Red Cain

20 Fri - Jar (Van), Call Apollo (Edm) & guests

21 Sat - Adam & Alexis Wedding!!!

25 Wed - ZE CD release!

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Aug 31 - **Calgary Beer Core** 10yr anniversary party!!!

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DOWN WITH THE DEVIL

MARES OF THRACE

By Allison Drinnan

In the exciting world of equestrianism the mare has trouble with being unfairly qualified with so called "negative" female attributes – weaker than males, high-strung or high maintenance, and overly cranky, while the stallion is seen as the strong defender of the herd and is often given the stereotypical male attributes seen as positive – physically powerful and commanding. Many in this culture believe that these traits are unfairly placed upon these two different sexes, which forces them into a self-fulfilling prophecy of accepting these theories of behavior and demonstrating them. It is actually believed that mares are noble, incredibly intelligent, and courageous creatures that are skilled and easy to deal with and are extremely loyal to those who are close to them. In the metal world Mares (of Thrace that is) made up of vocalist/guitarist Thérèse Lanz and drummer Stefani MacKichan could certainly be described having those bold characteristics not to mention their hugely heavy sludgy riffs and smoldering vocals. With extremely successful releases over the past few years they are in no way a negative self-fulfilling prophecy of stereotypes of what it was once considered to be a "female" in metal. Instead they erase any questioning and replace it with devastatingly crushing tunes that will seek and destroy your eardrums.

"Mares of Thrace began when Stef and I, who'd been playing in a hardcoreish band together for five years, decided to start a two-piece, because our much-beloved bassist (my sister) wanted to semi-retire to concentrate on grown up shit like careers and families, and we couldn't bear to replace her because we loathe musicians on the whole and were happy to replace them with more amps. This was supposed to be a weird alienating side project that never left the basement, but what do you know, sometimes the Lord, Jesus Christ [™] has plans that overrule your plans." Explains Lanz in an e-mail interview with Absolute Underground Magazine.

"Some duos just write songs and play like they were a four-piece and half the band just didn't show up. This is not the case with us; all our parts and gear are specifically chosen and written to fill up that extra space. It's a little bit constraining at times, and when I hear a band with a great bassist, sometimes I pine after counter-melodies and such. But then I conduct a cost-benefit analysis in my mind and decide I would way rather not have to put up with another person's bullshit."

Although Mares of Thrace just released a new album with Sonic Unyon called The Pilgrimage which has received critical acclaim across the board,

CALGARY CARNAGE

the album that put the duo on the map was 2010's The Moulting which garnered them countless local and beyond "best of" lists and making a name for themselves as THE metal duo in Canada.



"Oh fuck no," responds Lanz when asked if they were expecting such high praise for The Moulting, "All the high-fives our records have gotten/ get are a continual surprise to me. I mean, don't get me wrong, I think we're awesome, but in the way that you think that your headgear-wearing toddler is by far the smartest and cutest kid in the special-needs class."

Although I deal with an inner conflict as a journalist, and somewhat of a flag-waving feminist, about the topic of women in metal, I decided to address it in the interview. It is amazing that two women can make such heavy, well-respected and extraordinary music, but why do so many choose to focus on the fact that they are female musicians and not just musicians. Yeah it is great for people to have the awareness that us ladies can "do it too", but doesn't it humble our effort a little every time we tirelessly slave away and are meekly forced to point out that females are legitimate figures in the metal world too? By bringing it up are we making it worse?

"I would like to say "no". We don't care, our friends don't care, our peers don't care, the professionals we work with don't care." Responds Lanz to the question of being a women participating in metal, "I don't think the people who buy our records care that much. So I'd like to say "Fuck yeah! Equality! No one cares! Awesome!" And

then some stupid motherfucker on the internet says something gross about wanting to [perform obscure Urban Dictionary sex act] on one or both of us, and I facepalm, even though I'm well aware that were we to meet that stupid motherfucker in real life,

he would stare at his shoes and get sweaty palms, just like he does when encountering any woman between the ages of 13 and 50 and under 300 pounds... Also, it annoys me when journalists use a whole different vocabulary to describe us. You wouldn't call the dude from Cynic or the dude from Burnt By The Sun a dreamy stud-muffin heartthrob, so why talk about us like that?"

"I, too, am sick of talking about it, but the fact that we still need to talk about it is continually proved by the perpetual abundance of stupid motherfuckers in the world." Continues Lanz, "So let's talk about it. Let's talk about it loudly, and unapologetically, and unafraidly, and let the stupid motherfuckers know that we are not going anywhere." All serious gender discussions aside – with a brand new album out, a tour hitting lots of lucky cities across Canada and the U.S. , and no signs of slowing down, we can expect a lot more from the Canadian duo. If you happen to be able to catch them live this summer, Lanz can tell you exactly what it feels like to experience a Mares of Thrace performance.

"Like getting ambushed, savagely beaten, and finally having your kidneys stolen by forty hobos with Tourette's Syndrome."

Sounds like a perfect way to spend the summer.

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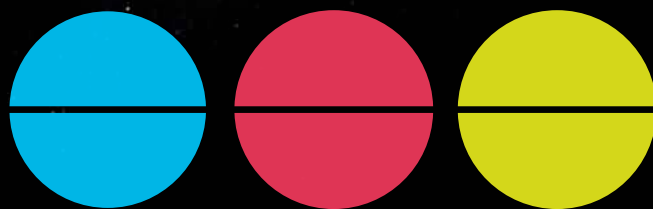
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TANK STANDING BUFFALO

By Ira Hunter

AU: Who are you and what are you most infamous for?

TSB: My name is Tank Standing Buffalo. I'm most likely known for my association with the the undead. I have a fixation with zombies

AU: How was the transition from Alberta to B.C. as far as your art career was concerned?

TSB: It was tough for the first year. I barely survived off of jam juice and toaster leavings. When you're that hungry and delirious red paint sure looks tasty. If it wasn't for the few true believers who bought some art it could of been a lot worse. But hard work and perseverance paid off and I feel things are now back on track and moving forward.

AU: Is there a difference you've noticed between the two different art scenes?

TSB: Of course Vancouver has art everywhere you look and is a part of the landscape, really inspiring out here. I haven't been here long enough to know of any scene. Calgary I find really close knit, like Egyptian cotton. Lots of cool unique people doing interesting note worthy art. Sadly a majority of them are unsung herons,

doing it simply for themselves

AU: What is currently inspiring you? What keeps you going as an artist?

SB: Being alive in a world where absolutely anything can happen at any moment and everything is possible is pretty exciting. Technology is accelerating at an amazing pace, allowing the lag time from creative

thought to actual realization to get shorter by the minute. Despite what a majority of media and popular culture would have you believe, I feel things are actually getting better for us as a whole. Instant access to new information, new ideas, faster tools and enriching people is very inspiring.

AU: Tell us about your Tiki Mug release from Tiki Farm

TSB: So happy about the quality Tiki Farm put into this mug. It's called "Drum of the Forefathers" and I based the design off of one of Edgar Leeteg's paintings called "The Drummer". There's also three other tikis around the mug each representing a major player in tiki culture. There's Thor Heyerdahl's tiki that he painted on the sail of his raft, which he sailed across the Pacific in 1947. Don the Beachcomber is on there, he was a pioneer in bringing tiki to the masses in America. Trader Vic is also

represented on the mug another heavy hitter in the land of tiki. You can buy a mug straight from Tiki Farm or if you are a serious tiki collector I have a very limited quantity of personally hand painted and glazed mugs that I will sell myself. We're also putting together a video promo to celebrate the release of the mug starring some of Vancouver's sexiest burlesque performers. I was also lucky enough to get a very cool band from Japan to appear in this video.

AU: Where do you hope this momentum will lead you?

TSB: My hope is fortune and glory but I'll settle for titties and beer

AU: Other than art, what are some of your other obsessions?

TSB: Local pro wrestling. Some people go to the theatre to watch pretend super heroes. I go to ECCW here in Vancouver to watch real life super heroes..

AU: What styles do you specialize in?

TSB: Futuristic tiger styles

AU: What are some of the coolest projects you've been involved with so far?

I've recently hooked up with a film production company called Hora Morior. Our first project was a short for a 48hr horror film competition which we won best art direction, called Satan's Sideshow. This was great momentum for other

shorts all of which I am extremely proud to have been apart of. I loved monster movies when I was a kid and have always dreamed about making creatures and horror sets for movies. I never thought I would ever get the chance to do exactly that.

AU: Are you available for commissioned works?

TSB: I'm trying to take in as little as possible. I'm spending most of my time working towards gathering enough pieces for a good art showing next year

AU: Any upcoming art shows planned?

TSB: Maybe a few group shows here and there but next year will be the year to watch out for. Been working on wood carvings , pinball machines and combining the two for something exciting.

AU: Words of wisdom for up and coming young artists?

TSB: Find a sugar mama or daddy..... seriously do it.

AU: Final words?

TSB: I want to say publicly thank you to my good friends in Calgary and family back home. Without your love and support, I wouldn't have made it and I know you know that is true. But my biggest thank you and heartfelt appreciation goes to Hexov Alexa for keeping the faith and keeping me safe, love you lots



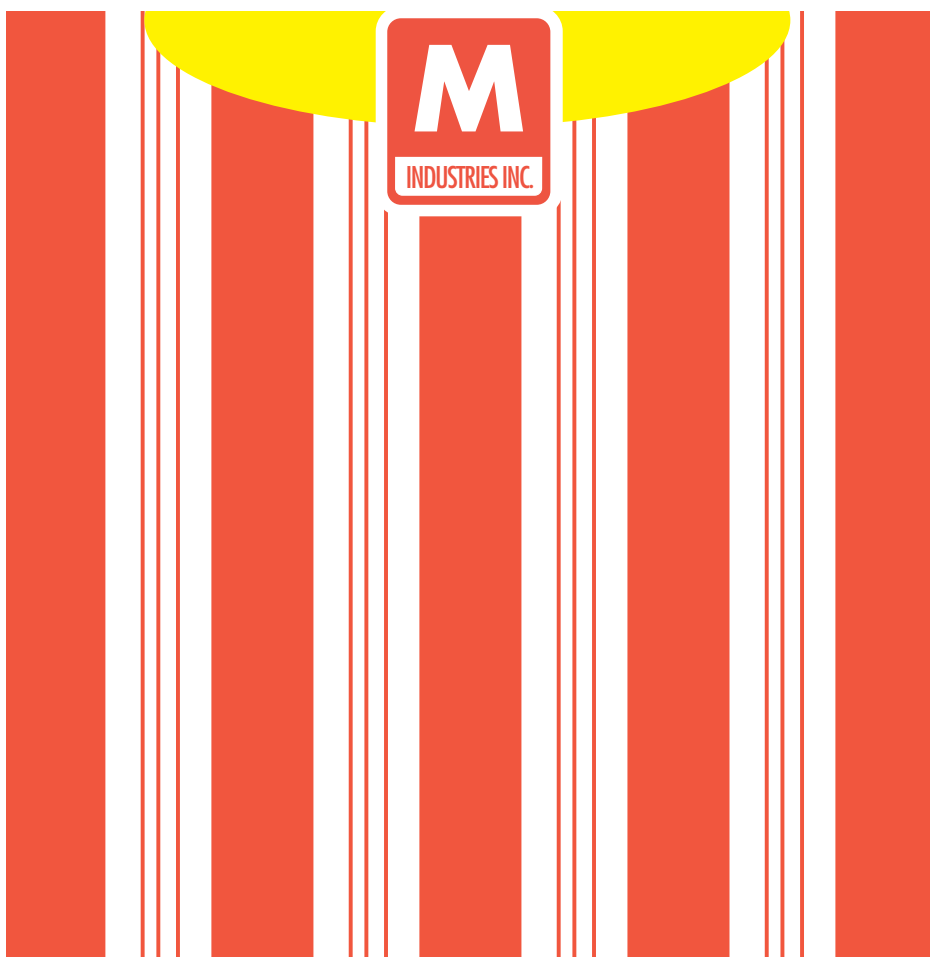
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MORTILLERY:

A thrash storm to be reckoned with

—By [Laceration] Lacey Paige

The diabolical force behind ‘Murder Death Kill’ in Deadmonton is none other than revered local thrashers, Mortillery — well, maybe not literally, but their tunes are deadly wicked sounding and Murder Death Kill happens to be the name of their first studio album (released in February of 2011 by Philadelphia-based production company, Horror Pain Gore Death).

Mortillery shreds with an insatiable appetite for audible destruction, dishing out penetrating riffs complemented by intense bass themes and the relentless assaulting force of vocalist Cara McCutchen’s piercing pipes.

“Tons of bands scream and growl but Cara can go low and high and back to front and wherever,” Mortillery explains. “You can tell she’s been singing along to Priest and Maiden in the shower since she was like, six. And she makes the rest of us ugly fuckers look a smidgen better when we’re alongside her.”

There are few other bands that could possibly supersede the pace that Mortillery has set. Rarely do they show up anywhere other than at the top of a show bill.

They’ve played with a number of huge metal acts in the past couple years, including Anvil, Death Angel and Skull Fist — shows that have given them the kind of exposure that really pays off for up-and-coming bands.

And it’s only fate that a band as driven and polished as Mortillery would eventually get signed to a major label. Edmonton’s finest thrashers are excited to share the news of their recent signing with independent Austrian label, Napalm Records.

“We had sent a promo pack to them about four months before they got back to us, you can only imagine our excitement when the first email came!”

Mortillery says that they owe much gratitude to their good friend Eric Grief, a well-known and well-rounded member of the local metal scene, for sticking by their side and assisting where needed throughout their journey to being signed with their first major label.

The band says that Napalm is a mint fit for them, simply based on how nice, easy-going and easy to work with the guys at the label have been.

“We’re convinced this is the best thing that could have happened to us.”

The band evolved from two words — Mortal, Artillery — and three original members: Alex Gutierrez (guitar), Miranda Gladeau (bass) and Max Smits (drums). Cara McCutchen joined shortly after on vocals and James Guiltner came on board to rip on lead guitar. Guiltner was eventually replaced by Alex S., and Kevin Gaudet took over drums, resulting in Mortillery’s current line-up.

The five of them set out to concoct the ultimate maelstrom of ‘80s Bay-area inspired thrash metal and grimy punk — brewing together elements from all of the sub-genres and bands that have inspired them along the way.

As for Mortillery’s sound, they describe it simply as “thrash” inspired by just random shit — music, life, “anything that’s 80’s and bad ass!”

Come to a Mortillery show and it’ll seem obvious just how much of their inspiration comes from bands such as (early)

SHR-EDMONTON

Metallica, Helloween, Toxic Holocaust, Slayer, Anthrax and Skid Row. They’ve also been hugely influenced by punk bands such as Broken Bones, Crucifix and the English Dogs.

Mortillery gives a massive amount of credibility to Edmonton’s local scene, with so many different bands playing shows and putting themselves out there for people to check out.

“Edmonton has always been on the music map of Canada for ages now, and even if it comes like a roller coaster with ups and downs it’s always great, there’s a million shows to choose from and every genre you can imagine, sometimes it’s hard ‘cause there will be two or three shows on the same weekend and you have to choose, but that’s the business I guess.”

Currently the band’s primary goal is to distribute their superlative thrash waves around the world, touring as much as inhumanely possible so that they can bring their sound everywhere, via shows and albums.

With five heads bursting at the seems with innovative ideas for new tunage, and the solidity and potential for vaster exposure that comes with signing on to a major label, the band is proudly preparing for the release of their second studio album.

“After months of nothing but creativeness and being locked in the basement lab with nothing but guitars, drums and feelings of pure thrash metal assault, we have finished writing our new album and have scheduled studio time for this summer. Expect nothing more than pure Mortillery thrash!”

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ALPHAKILL

"Alpha-kill 'em all"

Interview With Justin Stear

By Charley Justice
Photo Anika Evans

Thrash thrash thrash. We've all heard that word now probably several million in the past few years. But fuck it. Say it again. It never gets old and never will. If thrash can survive the 90's, it can survive anything. It is now timeless, and even though it may have seemed like a mutant multiplying hive of thrash babies emerged simultaneous about five years ago - enough for the quarrelsome 'T' word to get tossed about - thrash is not a trend, and by the sheer proven power of it's own existence it cannot be. It will always be here, so get used to it. Alphakill know it and show it. These veterans effortlessly weave the most genuine and technical traditional thrash on this side of the 90s. And their monster debut Unmitigated Disaster is rumbling dangerously and about to erupt...

Absolute Underground: Define thrash in five words

Justin Stear: Intensely aggressive violent aural assault!!!

AU: Comment on the recent thrash-revival

JS: To me, thrash never died. Sure, it spent some time in the mid-late 90's and early 00's toiling away in obscurity, but nobody (besides the record labels) forgot the awesome power that is thrash. More to the point - bands like Evile, Havok and others have

now taken the torch from the older generation of thrash veterans and are running with it and apparently having decent commercial success. The best part about this is that these bands are touring and recording constantly and are introducing younger fans to the world of thrash metal, fans who might not have previously had the opportunity to know the forefathers of the genre.

AU: Do you feel like thrash has become a trend?

JS: The idea that thrash could be a trend is laughable! The toughest music around doesn't just disappear! Just take a look at all the bands that are around from back in the day AND all the new ones that are up and coming! I suppose you could say thrash may have been a trend back in its infancy, when the big four where breaking through to international status. Through the 90's there were few bands making money off the genre. But nowadays when record sales are plummeting and bands are having to tour more and more, calling it a trend just seems unfair. I don't think that any genre besides metal has such commitment and conviction by it's fans, and particularly thrashers. With so many committed fans out there, metal in general and thrash in particular are here to stay.

AU: Been a busy year?

JS: We spent the first couple of months of the year finishing the recording of our debut album. Since we did all the production, recording, and mixing ourselves it has been a rather time-consuming affair. We've only played two shows this year, one of them being Manitoba Metalfest which is consistently among the best shows of

the year. The rest of the year is going to hold a lot of work, as now that we have our album ready, we've got to do something with it!

AU: Record release!

JS: Unmitigated Disaster is set to be released on Saturday, June 23/2012 at The Zoo (Osborne Village Inn). We've decided the best method for unleashing this thrashterpiece is a show! A night of metal for all tastes! We've got White Trash Heavy Metal kicking off the party, with Noir and Putrescence kicking some ass until we take the stage to play our debut in it's entirety. Admission is \$10 at the door and Unmitigated Disaster will also sell for \$10.

AU: Mastered by Andy LaRocque, eh??

JS: Yes, THAT Andy LaRocque. We perused names of people who could do the mastering for us and his was near the top. We've all been King Diamond fans for quite some time so we knew his credentials. And he did a fantastic job taking this album from good to great. But I can't help but think that for him it must have been a little funny hearing me attempting to do falsetto when he has played with the master of falsetto for 25+ years.

AU: So when is the tour??

JS: We're tentatively planning on heading east sometime mid-October for a road-trip through Ontario and Quebec. Our initial outing will be strictly Canadian for various reasons, not the least of which is financial. As of right now, we're discussing making the journey with our brothers in Untimely Demise. Those Saskatoon boys know how to thrash 'em!

AU: Who is your thrash messiah?

WRETCHED WINNIPEG

JS: Well, Dio means God...but Messiah? I guess that'd be Gary Holt (Exodus). There is not a guitarist in metal who can shred such fast intricate rhythms AND play scorching whammy-soaked leads as well as he. The attitude he plays with is absolutely legendary!

fans as it gives them a chance to own these albums that have been out of print for too damned long. I gotta say that the pair of Toxik reissues were my favorite. Amazing albums and near impossible to find otherwise.

AU: Choice Unmitigated Disaster?



AU: What other bands inspire and influence you the most?

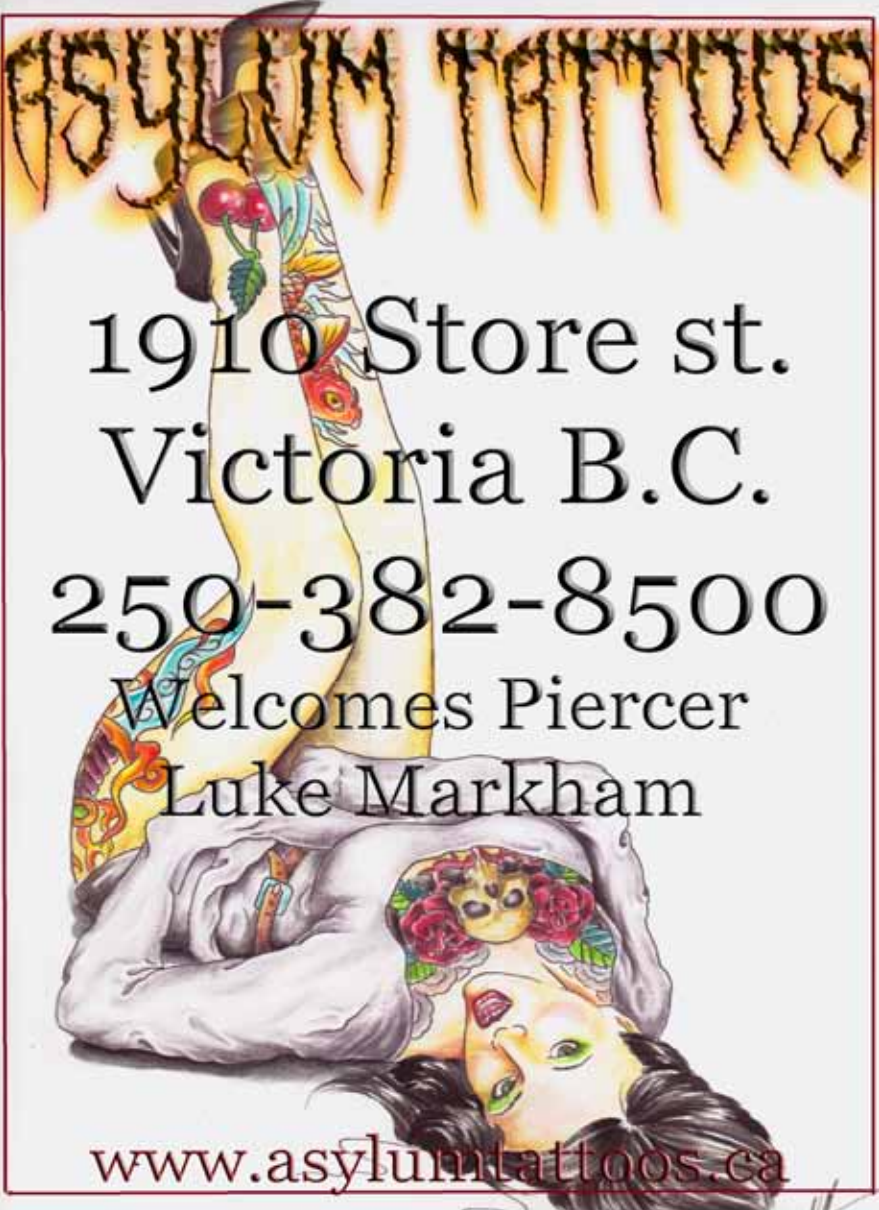
JS: Certainly the influence is from all the classics. Specifically bands like Exodus, Testament, Overkill and the like. Those bands are a given once you've heard us, but we are all big metal fans. Personally, thrash. I like a lot of other stuff but nothing compares to the feeling of a righteous thrash riff.

AU: Favorite metal mind CD reissue?

JS: So many good reissues on Metal Mind. Again, great for the younger

(I pick permanent flaming acid rain or rapidly multiplying radioactive killer bees)

JS: We'll just need a few more quakes and tsunamis near nuclear power plants. Sit back and watch the human race make itself extinct! The way I see the world going, it won't be long before both are fact! But if I have to choose, the bees. It's a scientifically proven fact that bees can't stand thrash. We'll at least we'll survive.




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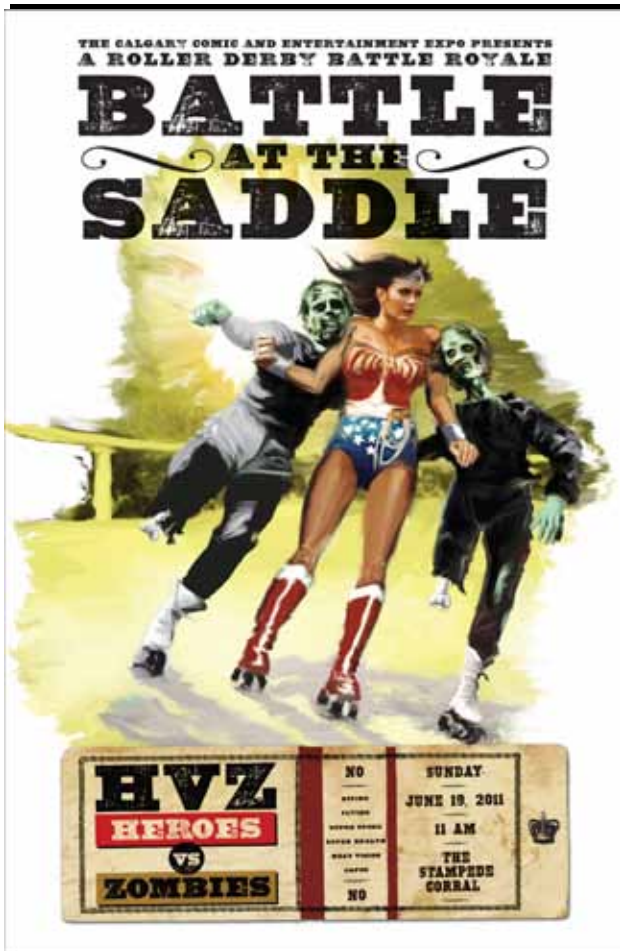
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DEAN REEVES

AU: Who are you, and what are you most infamous for?

DR: Dean Reeves. What am I infamous for, hmmm. I'm not really infamous for anything, but I did do a piece for the Calgary Cinematheque last year that raised a few hackles. It was for the movie Cruel Story of Youth. I felt it captured the misogynistic attitude towards women and the explosive nature of the film (for its time). It also featured a defining moment (at least in my mind). It didn't make the cut because of the potential negative attention that the Cinematheque was worried they would receive.



I understood the reasoning, but I still prefer this poster over the second version created.

AU: How long have you been an artist?

DR: I don't feel comfortable with the word artist. I been drawing/painting/creating since I was a kid. I've been getting paid or it for the last 20

years (give or take).

AU: How would you describe the art you create?

DR: For the most part I would call it commercial (a bad word I know). It's only been the last few years that I've started playing again. Using various computer programs, artistic styles, and just trying to get back to the roots of what made it fun for me when I was a kid, so I guess now the best way to describe it is fun.

AU: How did you approach doing the cover?

DR: I first researched the old EC covers to get a feel for them (not too difficult to do since I have always been a fan). Then, after getting the source images from AU, I went through them and selected the elements that I thought should be



on the cover and what would work best at what scale.

AU: Are you a fan of EC comics and horror in general?

DR: I'm really a fan of anything POP culture. I'm mostly a sci-fi, movie and comic book fan, but I love when each those genres mix with horror (Alien is still one of my favourite movies, and Bernie Wrightson has always been a man I have truly respected since I first saw his work - and it was a thrill to be able to meet him at this years Calgary Expo).

AU: What styles of art are you still planning to explore?

DR: I have always been a fan of Alphonse Mucha and J.C. Leyendecker. So I think I may start playing around with those styles. Plus I want to further explore the art of propaganda. I have always found

it fascinating, especially the work of Ludwig Hohlwein.

AU: Do you find there is a strong art scene in your town? Who are some peers who inspire you?

DR: There is a huge art scene in Calgary but to tell the truth I haven't really explored it all that much. I guess I'm kind of a shut in.

AU: What sort of music do you listen to when you do your art?

DR: This is a mixed bag and all depends on the mood of the day but I find that in general I don't listen to anything. I always have the best intentions. By that I mean I plan on putting my ipod on, I plan on putting a movie on in the background for company (something that would influence the

ARTIST PROFILE



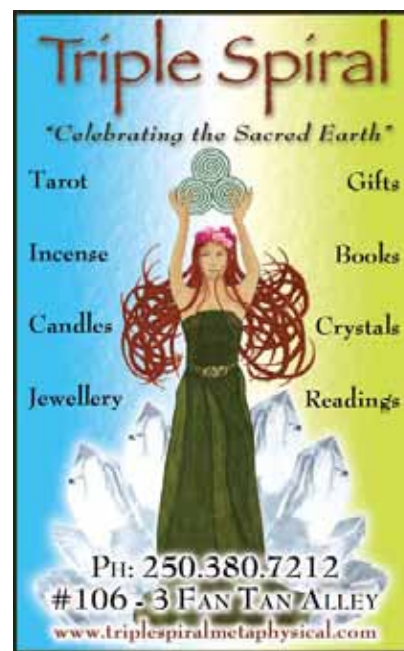
mood of the piece), but once I get into something I forget all those best laid plans and just get lost in the project. That's the long answer. The short answer - nothing.

AU: Future plans?

DR: I think I'm going to create a series of posters of my favourite movies, just for me. The movies that I loved, the movies that scared me, that scarred me, stuff from my collection.

AU: Website?

DR: warninggraphiclanguage.com



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Interview with Xerxes Praetorius Horde (The Horde) (vocalist/guitarist/frontman)

AU: The New Jacobin Club has been around since 1996. Your new EP *Left Behind* features many songs re-recorded from the early era of the band. What has the current lineup added to these songs?

AU: The New Jacobin Club combines horror rock with sideshow theatrics and theatre. What influenced you to combine these elements together into one live performance?

AU: Tell us about your upcoming album *The Mark*, its concept and the live theatrics that are accompanying it.

H: We can adapt to anything. In some cases, someone actually sits out..usually we time them so that we do some big stage shows, then some of us go home, and a smaller group continues with small stages. Just recently we scaled our show back to a six piece band to play Edmonton, and then expanded the following two evenings to eight for larger stages. The other thing about smaller stages is that some acts get way more dangerous. We modify the show from night to

AU: What is your opinion on horror rock in 2012; should there be more bands out there



H: Horror rock....I can live with that term, except that it incorporates a lot of silly bandwagon jumpers that are still dining off the table scraps left behind by the Misfits "reunion" and the fallout of psychobilly legends The Cramps becoming extremely hip again (Lux Interior RIP). We were doing this before it got so hip, and I think we're not cut from the same cloth as bands like Creepshow, Gorgeous Frankenstein, Calabrese, etc. I heard a member of a band I will not name tell me "we used to be a straight ahead punk band, then we hit on this horror rock thing and cha-ching!" If that's horror rock in 2012, then I think we already have enough of that sort of thing.

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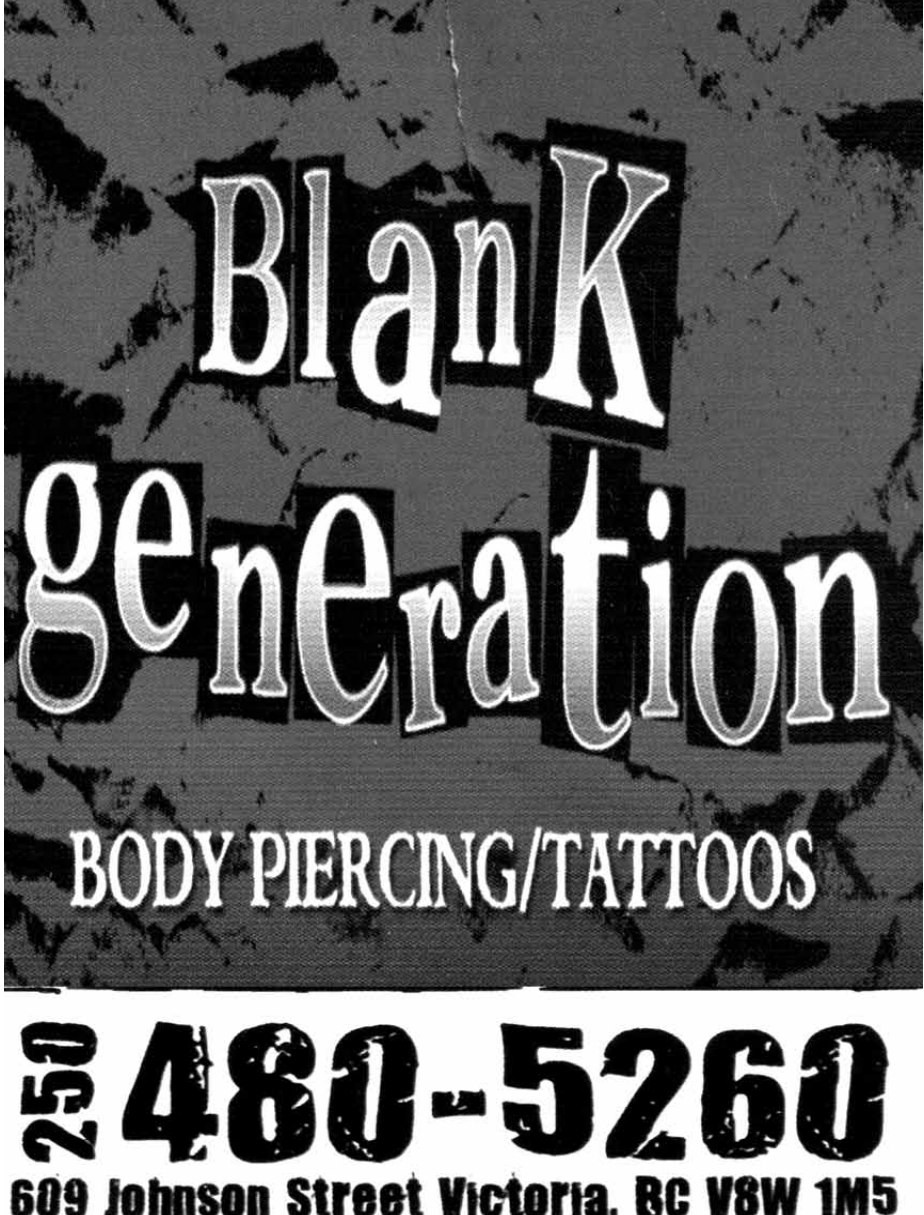
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[Sled Island]	HOT SNAKES	JUNE 21
WITH NIGHT COMMITTEE, THE SOFT OPTION AND MIESHA AND THE SPANKS		
[Sled Island]	HOODED FANG	JUNE 22
WITH PARLOVR AND GOOSE HUT		
[Sled Island]	THE STRANGE BOYS	JUNE 23
WITH NIGHT BEATS, BLIND SHAKE AND THE PYGMIES		
[TERMINUS]	AESTHETIC PERFECTION	JUNE 29
WITH DECODED FEEDBACK, [X]-RX AND BLAKOPZ		
[TERMINUS]	GOD MODULE	JUNE 30
WITH DISMANTLED AND TWITCH THE RIPPER		
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Russian Circles – Ring around the Island

Interview with Colin DeKuijer (Bass)

By Ryan Dyer

AU: Russian Circles is no stranger to festivals like Sled Island, performing at SXSW in 2007. The large variety of artists sees you as being one of the heavier acts at this fest and one that metal minded music fans are looking forward to most. Is Russian Circles most comfortable at such an eclectic offering of groups, rather than being billed on a straight heavy fest like Wacken or Hellfest?

CD: We're definitely more comfortable with diverse lineups. I don't understand why anyone would want to attend a show or festival where every band is doing one kind of sound. that sounds monotonous.

AU: You have come through before with the likes of High on Fire and Skeletonwitch. A decidedly metal package – what do you recall about this tour, the crowds and Matt Pike?

CD: Yeah, that was a pretty metal tour. Fortunately, I felt like we stuck out a little bit. Skeletonwitch was way more on the traditional thrash metal tip and High On Fire, I mean, they're legends, but they also rock a way more brutal, unrelenting kind of vintage metal. We were the weird artsy band in the middle of the bill. I think that actually worked out to our advantage because it was a bit of a breather for the audience, but we still employed the whole loud distorted guitar thing

AU: Instrumental rock and metal is usually labeled as

“post” something. Post-metal and post-rock have been used to describe Russian Circles. How do you feel about the label and what would you ideally want to be categorized as, if anything at all?

CD: I used to play in hardcore bands, and I really took pride in having the hardcore label attached to those old bands. It felt like something you really had to earn and live up to. all this post-shit doesn't mean anything to me. It's just a way of lumping a bunch of stuff together. I feel no attachment or sense of community to post-metal or post-rock. I think most of it is unbelievably dull, actually.

AU: Where do you usually look for songwriting inspiration?

CD: I think a good artist is always trying to find inspiration in new places. I'm not interested in hearing the music of anyone that hasn't gotten past Motorhead or The Ramones.

AU: How important is album, t-shirt and

poster art to an instrumental band? Are some of the ideas you may want to touch upon lyrically presented through this medium?

CD: Well, any band that has lyrics probably has a more specific aesthetic or agenda. Instrumental music is a bit more open to interpretation, so every artistic decision we make gets scrutinized because it gets seen as one of the missing puzzle pieces. So, yeah, all the peripheral imagery that ties in to the band is pretty important.

AU: Your latest album Empros sees the band going in a heavier direction, matching the dynamic of the live show. How important is heaviness and metallic influences to Russian Circles in terms of songwriting?

CD: We like metal. but we're not interested in being a revival or nostalgia act. We take the music that we enjoy listening to and try to siphon out bits and pieces of it to make something that seems interesting to us.

AU: I found the track “309” to sound a lot like some of the early black metal bands, namely Mayhem and Darkthrone. Are any of these bands, the atmosphere of the music or their musicianship an influence?

CD: Hopefully the drumming on “309” is better than those early black metal records, and hopefully the bass guitar is a bit more audible. Truth be told, none of us listen to much early black metal. I was a PC hardcore kid when those records came out, and it was before everyone had access to the internet and knew where all those bands stood politically. I knew there was a lot of National Socialism and hate crimes involved with black metal, so while some of the music seemed cool, I didn't want to buy records made by bigots.



I made that mistake with Emperor; I picked up an album and then found out later that their drummer killed a gay dude. there's so much music out there that I don't feel the need to give my money to assholes.

AU: The name Russian Circles is a drill exercise in hockey. Are any of you fans and are you following the playoffs?

CD: Mike and Dave are huge fans and they're doing their best to follow the playoffs while we're on our current European tour.

russianscirclesband.com/

SHRED SESSION

ALEX EDDY

Eddy is a true blue skater. He's all about the fun, and he's an extremist so he gets gnarly. This skate monster is always pushing through. Not even a Jeep can stop him. Eddy is a lifetime member of "The Cream of the Crap", having starred in the skate video by the name. He needs no intro because then and now alike he speaks for himself.

AU: How long have you been skating?

E: I usually say I've been skating since 1999, but recently a YouTube video emerged of me at the Vic West Park in the summer of '97. I rolled and pushed around, eventually tried a kickturn on the quarter, bailed to my ass and quit skating the same day... Luckily in my early years of life I was a follower and picked it right back up once the cool kids were doing it.

AU: What's a hard days work like?

E: Oh man. Waking up heading to the skate park for a grueling six hour shift of getting paid to skate and hangin' out with the groms of Vic West. Then heading over to Sanction Boardshop at 4 o'clock for a devastating four hours of setting up skateboards and passing on the knowledge I've gained over the years of skating... Sometimes I just don't know how I get through it.

AU: Favorite place to skate in

Victoria?

E: I might just be a park rat 'till I die. I don't know. I love skating street and getting tricks but Vic West is my home. It's like when you go away for a while, sleep in other beds or couch surf, you just can't wait to get back in your own bed. That's what Veedub is like for me.

AU: MC name?

E: I exist in the music world as Eddy Vocals or Evoke for short. I started as a singer so they'd always say "Check the new track with Eddy on the vocals". It then became Eddy Vocals and I came up with Evoke shortly after. Music is at SOUNDCLOUD.COM/EDDYVOCALS

AU: What's the worst



thing about skating?

E: Coming back from injuries is certainly the worst part about skating. I got run over by a Jeep in 2008. The tire went right across my chest and shattered my shoulder blade, broke four ribs and my spine in five places.



Coming back from that has been a rough process. I always find myself trying tricks that I would be doing if I were able bodied and then get quickly reminded of my inability to skate as hard as I once did. But

when you love something as much as I do skating, you keep at it and fight through pain till the bitter end.

AU: What is making skating more fun and interesting right now?

E: Relearning old tricks which then in

turn sparks the learning of new tricks. Skateboarding's amazing like that, it's infinite. You can never do every possible trick on a skateboard.

AU: Worst sack?

E: I've had a few for sure. One that sticks out in my mind is when I was running up to the handrail at the skate park for a caveman board. Got snaked by a kid, tossed my board aside and literally jumped straight to my nuts... Caveman boards ended for me that day.

AU: What are you most stoked for at the Vic West Skate Comp June 9th?

E: I'm certainly stoked to have Sanction

be a part of the contest. Being a new shop we've been working hard to make an impact in the skate scene and we're now recognized enough to take part in the event.

AU: Fond June 21st Go Skateboarding Day memory?

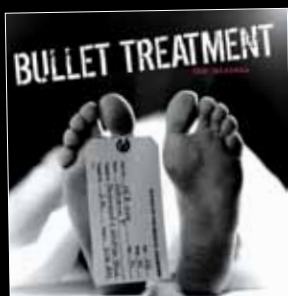
E: Let's just say I now know shot-gunning five cans of Coke is not good for the stomach, mind or soul. But I did get a free board out of the deal.

AU: Sponsors?

E: Sanction Boardshop and Gunks Apparel. Holla!

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-Matt Gordon



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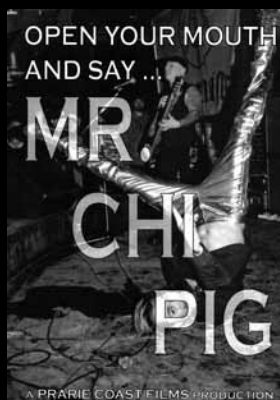
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SHRED ISLAND

By Ded Ryan

Whenever I go to Sled Island, I always have to skim through the festival guide looking for key words like “heavy, metal, punk, stoner, riff, bong” to find a band that I want to devote my precious time to. If the band profile doesn’t include those words, I usually look for one that has an animal name or look to see if the band picture has at least three guys with beards or one with a graying afro. Otherwise, I go for the most attractive looking female artist or just say “fuck it” and look for lubricant to rub onto my neck because I forgot to bring sun block. Not every heavy band on the festival is included here; I don’t work for Sled Island and I’m not writing their goddamn program guide (but maybe I should) - so read the interviews to get an idea of who and what to see on this year’s festival. For the consideration of like minded individuals who are looking for the big riffs and bong hits, here are a few of my choices for who to catch on “Shred Island.”



Black Wizard (Vancouver)
AU: Tell us about the band. The name brings to mind two legendary doom/stoner acts. What else falls under Black Wizard’s hazy span of influence?

BW: The name was a originally a total joke when were just screwing around in the basement of our old party house. And then

ended up writing and recording a record. Then it was too late and the name just stuck. As far as our influences it’s kind of all over the place. It pretty much ranges from the heaviest of metals to jazz, blues, old country and everything in between. It’s kind of insane actually, but also really rad in a way, were always showing each other new tunes.

AU: What can you tell us about the upcoming

record? Songs, album title, formats, crushing power?

BW: We cant wait to get it done and have everyone hear it. Its been long enough. Going to be nine tunes all together. No name yet. But its definitely the next step for us. Since adding Kenny (Ancients) our writing has gotten a bit more heavy and the riffs are just a bit more crushing. It will probably only be out on vinyl and digital d/l. CD’s seem to be done with. We’ll release it sometime closer to the end of the year.

AU: Have any of you been to Sled Island before? Namely last year for the almighty Sleep?

BW: We haven’t been to Sled Island yet. Super stoked to go this year. We were actually accepted last year but it turned out to be the same exact time as the Zeke/Hookers tour we got asked to do. As far as stories for that trip, there’s probably too many to count. But I definitely remember our van breaking down in the middle of the California desert and us getting to Oakland like an hour late and Zeke not letting us play the show. Even though we were doing then a favour by driving a bunch of merch and gear for them. But whatever they are old and grumpy.

AU: Is lighting up mandatory before shows?

BW: Smoking is mandatory always. I guess that’s what happens when you get addicted.



Witchstone (Calgary)
AU: Who is in the band and how did it all come together between puffs to make Witchstone happen?

WS: Four of the five members grew up in the

same community skateboarding, playing hockey and fucking around. Time passed, we drifted away and somehow reconnected with the same interests and the same passion for music. Andrew and Sean started jamming riffs in garages and basements hoping to soon get a full band together. After a year of slowly writing and drinking we moved into the same neighborhood downtown along with Grant to form the original three-piece. After a few shows we wanted to expand and explore the sound we came up with so we added Dylan and old-time friend Brian to complete the vision we had for the band.

AU: What exactly is a witchstone?

WS: One of the members used to date this girl and she would always put “magical” stones on his body to help him feel better... I would always look at her and tell her “this is fucked.” Turns out she was trying to steal his money. A witchstone is a magical stone that tries to fuck up your life.

AU: You guys are relatively new, but what is the word on Witchstone merch. Anything we can take home with us after the show (besides bangover)?

WS: We have T-shirts drawn by Logan Morrison, a good friend and talented tattoo artist. You might be able to catch one of our custom made EP’s with lovely cover art drawn by guitarist Dylan Homer. Because of the time it takes to make them only a handful get released at a time.

AU: Wizards, Goblins and Witches. The connection of alchemy and spells to heavy riffs is as classic as the sound itself. Why this over other styles? Would you say each song is sort of a mystical brew of instrumentation?

WS: Everyone in the band loves horror/fantasy/rom-com’s/cartoons. These visuals give us the sustenance to make these heavy melodies. I guess basically there’s a movie playing in our minds when we are writing and it pours out of our hands and into our instruments.

AU: Who else should we check out on this year’s Sled Island?

WS: Black Mastiff, Ancients, No River, Shrapnelles, Cowpuncher, Folsoms, Highkicks, Shematomas, No Means No, Legs, Nu Sensae, Russian Circles, Shadowy Men on a Shadowy Planet, Thurston Moore..... fuck it-see all you can!

The Weir (Calgary)



Interview with Sergey Jmourovski (guitar/vocals)

AU: For out of towners wanting to check out The

Weir during the festivities but who have not heard of you, what kind of sludge, doom, or atomic weapon can you be compared to?

SJ: We’re a noisy sludge band with doom influences, and have been described as a Yob/Neurosis/ISIS blaaoow child. I find it a bit too flattering, but as we’re all fans of sludge/doom/hardcore and ambient music so I guess that should give you a rough idea of who we worship.

AU: In your other band Wake there is little room for sprawling, repetitive riffage. With The Weir, things are spread out savagely like a man getting hung, drawn and quartered. What style is more enjoyable to play?

SJ: The Weir to me is a much more introspective and personal experience, the ying to Wake’s yang and both bands exist as whole in my humble opinion.

AU: Beards are coming back in a big way, especially within the doom/stoner scene. Unfortunately, I can’t grow one. Last year at Sled Island every third person had one (including the women). How many beards do you think will be on hand at the festival this year?

SJ: Sled Island seems to be a constant tug-o-war between the beards and the mustaches, and it looks like the mustaches are going to take it this year, as opposed to last year, when Sleep, Red Fang and Bison BC made sure beards were formal wear.

AU: Who should people also check out at Sled Island?

SJ: My tastes gravitate towards the instrumental/ sludge music, so Russian Circles, Ancients, And So I Watch You From Afar are the out of town bands I look forward to the most. There is lots of local talent showcased this year, including Falcon, Cripple Creek Fairies, Chron Goblin and Witchstone, which will definitely fill your bong with riffs.

AU: What is next for The Weir and Hearing Aids?

SJ: We plan on recording our first full-length in the fall, after Brain Fever and WAKE come back from their respective tours. Writing has been coming along very nicely and we’re all really excited about this record. The blaaoow will be brought and ears will ring.

AU: What is your fondest memory of Sled Island thus far?

SJ: So many good memories over the years...but playing my first Sled Island in 2008 with my old band Snake Mountain at the Ship, with Bison and Lint, is the one I hold most tender.

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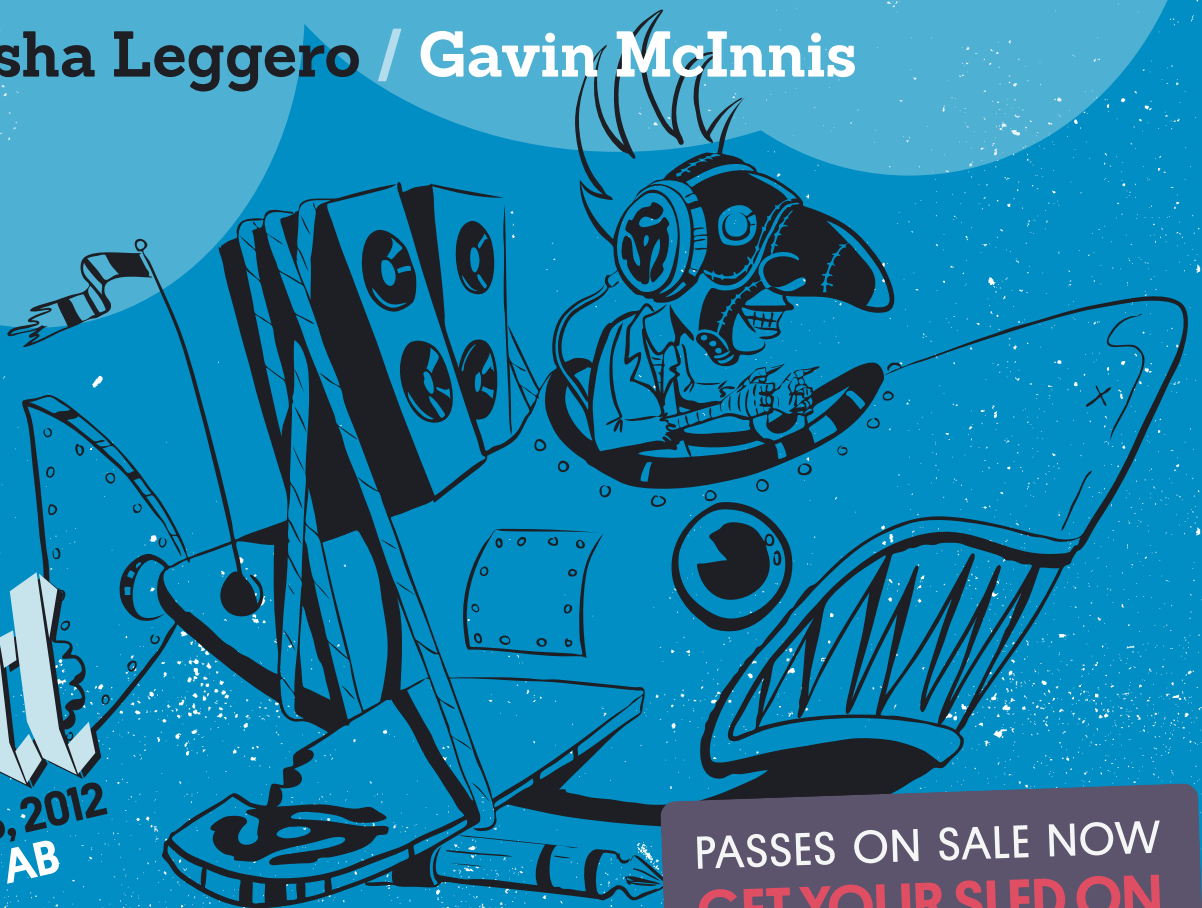
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DYING FETUS

By Allison Drinnan

You don't get much closer to a death metal "O.G." than Dying Fetus's vocalist/guitarist John Gallagher. As soon as the interview with Gallagher began, Ice-T's infamous track popped into my head, and not just because it was released the same year Dying Fetus began – 1991, but because of his brutally honest yet humbled manner. The song's lyrics describe a real hero and originator of a controversial and shocking genre, who observes certain social ills around him and can't help but write about it and communicate the best way he knows how. He's seen and done it all, and even though other younger and more refined or polished contenders may step up, he continues to lead the pack with the same swag, commitment, and sense of purpose as when he started.

"Things have gotten a little more sterile. The average band can afford a decent studio. The technology has gotten cheaper you know? Everyone's using pro-tools... I know bands that don't even play the drums anymore. It's all programmed and they sample the sounds and program it all out. It just all comes out the same. Very robotic. Very mechanical," states Gallagher as we begin to discuss some major changes in the death metal genre, "We still are playing the drums. Like Trey... he plays the drums. You can tell.

Although I'm sure Gallagher would not immediately identify himself with the gangster rap song or the rap star now more famous for a role on Law and Order than spittin' rhymes, there is no denying that he has the same infamy in his own genre. Gallagher, nearly two decades after the beginning of Dying Fetus, still continues to be an innovative force in death metal.

"A lot of the personality in death metal has been lost. A lot of bands are starting to sound the same. I guess it's good. You don't hear a lot of bands that sound like shit anymore." He laughs, "In the early 90's, you know, if you had really good production you had to spend a lot of money. It was really hard to listen to bands that didn't have a good budget."

This month Dying Fetus release their 7th studio album entitled Reign Supreme, which many critics have described as a return to the roots of what Dying Fetus is all about.

"I hear comments like that. I don't know if people really know what the very roots of Dying Fetus are. If you go back to Bathe in Entrails I don't think it really sounds anything like that so I don't know," states Gallagher, "If that's what they want to think that's cool but you know it's not like an intentional thing. It just happened that way I think. We wrote that album in 6 months basically. When we had regular jobs and we were doing this just for fun like back in the 90's we would spend more time with it... You have a time frame and you have a deadline and you've got to meet it and it's like "Okay. Bam. Here we go" and you put out what you got and that's pretty much it. So whatever people want to compare it to that's fine. I just hope people are satisfied with it, with the product, that's all I care about. They can compare it to whatever."

Despite certain initial descriptions and reviews of the

album as traditional Dying Fetus, Gallagher sees it as a great mix of many different elements, not just a "return to roots".

"It's a bit more groove on this one than the couple of last ones. It's got a little bit of everything in there for everyone. A bunch of different styles I would say. It's certainly not anything to far from anything we've done in the past. There's a couple more melodic solos in

there and stuff like that. Just trying to branch out with a couple of different styles. I like it. Hopefully everyone else does too."

The album title is one that seems to capture the whole feel of the album. With so much buzz surrounding it and early reviews calling it one of their best to date, it would appear the band is still reigning supreme in extreme metal.

"Everyone liked how it was simple, memorable...not the most original thing in the world to be honest.. At the end of the day you want something that you're going to

remember, not some crazy hodge podge concoction of a bunch of crazy words. So we just went ahead with that."

Known as a politically conscious band, Gallagher points out that through the years politics haven't been his personal topic of choice for lyrical content, although it may have been past members. This album is a perfect example as Gallagher describes the socially relevant and important lyrics he contributed to the album dealing with everything from neglectful parenting, child molesters, the battle for natural resources and of course everyone's favorite metal topic – Satanists

"You know the rapture didn't happen and all these guys are on their high horse "blah blah blah" hatin' on Jesus and Christianity and everything and it's like -- Okay."

With countless classic death metal releases, and an undeniable impact on all generations of metal heads Dying Fetus are one happy trio. What they lack in band size, frills, and showmanship they make up for in brutality, talent, and genuine, although subdued and unassuming, enthusiasm for their craft.

"There's only a few bands now that are three pieces anymore. There's not a lot of them. It's cool cause it differentiates us for a lot of the fans. Especially with the newer bands. You see six guys up there and you're like "You need six dudes up there?" I mean come on. I don't know. I will say from the crowd's perspective it does look more domineering to have a bunch of dudes all doing synchronized head banging. It's a nice presence," laughs Gallagher as we discuss their smaller than usual band size, "I guess for some people our live show is boring. We have three guys there, but we're working our asses off. Playing and singing. So we don't have much time to do much movement. I'm enjoying it. Less people, less problems. Everyone has their issues in life. It's hard to stay together on the same track as a band. In a smaller unit everyone's on the same page. Better then having all of these conflicting personalities. You know you get too many cooks in the kitchen and you know what happens. It's working for us...I don't think we're going to change."



JOHN 5: DEFINING DIVERSITY

By Brandon McNeil

Photo provided by Adrenaline PR and John 5

John 5 (John William Lowery) really doesn't get enough recognition at all. The bleached blonde guitarist is currently lending his shred tactics to Rob Zombie's band and scoring Zombie's new film The Lords of Salem, which is just another accomplishment the underrated virtuoso can

now check off his distinguished career bucket list. John is also on the verge of releasing his sixth studio guitar record God Told Me To, his most highly anticipated record to date. He's purposely taken an extended period of time to craft both the soundtrack and his new record, which shouldn't be surprised to anyone, as the man clearly knows what he wants out of his endeavours.

"I just wanted this one to be perfect. Great melodies and really good production. I also did a DVD with the CD that'll show me in the studio and things like that," he explained in regards to what we should expect out of it. John was audibly excited about the release of the new record, which will be his first 50/50 experimentation with acoustic and electric guitars. Aside from usual arsenal of axes, the only real change in his studio guitar lineup was with the acoustics, where he experimented with the likes of the Yamaha C45.

The album itself, while creating that half acoustic half electric element, still possesses that signature John 5 flair. The electric riffs come with a hard and frantic metal edge for his blistering tremolo picking country style solos to layover while the acoustic work

is a guitar players technique workshop of dark sounding art pieces.

When it comes to the film scoring work, John has had to foray into all sorts of classical instruments and he said that has been the biggest challenge for him in regards to the writing process. Never known to be a one track musician, John explained that he relishes the challenge of it all.

"It's dealing with different types of orchestra instruments: violins and clarinets, french horns, that kind of stuff. It's been really great."

To add another accomplishment to his already eclectic list of collaborators that include the likes

of David Lee Roth, Marilyn Manson and K.D Lang, John had just finished up a studio session with one of his all time heroes in Rod Stewart, something which he says has been one of the defining moments of his career to date.

"That was a huge, huge, huge thing for me. I've loved Rod Stewart my whole life so we'll see how that turns out. If it turns out great than that will be a big highlight."

When asked about who he targets next to work with, John immediately singled out Prince as the person he would like to work with most. He actually had an opportunity to do that a number of years ago after getting a call from Prince himself, but was too tied up with his own studio sessions to make the time for it.

That makes a lot of sense when you stop to think about the guitarist's flair for dramatics and showmanship. Looking through his credit list, most of the people he's worked with have been known for their on stage performance, something which John thinks needs emphasis on.

"When you see a show, a concert, you want it to be a big production. You want to see a show. It's



entertainment. It's a lot better than guys getting up there and just going through the motions," he explained, citing Iron Maiden and Van Halen as good reference points within the hard rock spectrum.

Though one would have to postulate if he would ever get tired of touring with the kind of bands where he doesn't usually get to showcase his skill like he normally would be able to if he did a solo tour, but John put that to rest, calling joining Zombie's band as "the best decision I've ever made".

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Victoria's 13th Annual SKA FEST

JULY 10-14



TUESDAY JULY 10 SKA FEST KICK OFF! SHIP POINT - INNER HARBOUR

TOOTS and the MAYTALS
LOS RASTRILLOS
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WEDNESDAY JULY 11 THE RETURN OF BURNT! CLUB 90NE9

BURNT
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WEDNESDAY JULY 11 DAY TWO FREE FOR ALL! SHIP POINT - INNER HARBOUR

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THURSDAY JULY 12 DAY THREE FREE FOR ALL! SHIP POINT - INNER HARBOUR

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SOLA ROSA



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REGGAE HIT BASS LINES BY LEROY "HEPTONE" SIBBLES (REGGAE BASSLINES AND CLASSICS) **FRIDAY, JULY 13TH (1 - 2PM)**

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AU: When did Mad Bomber Society form?
 Rich Liukko: We started out in the summer of 1997, and began playing shows that fall. It is coming up to 15 years now.

AU: Where did the name come from?
 Liukko: I was sitting around watching TV with some friends and we started talking about bringing together an organization composed of villains and bombers. And one of my friends said, "Hey that would be cool, the Mad Bomber Society!" We kept it singular though, just Mad Bomber, as we figured based on the political climate there would soon be a Mad Bombers Society, or something along those lines. This was pre-September 11th. When you see bombings on TV, and the situations in places such as Afghanistan, and Iraq, the name doubles as a social commentary. The crazy anarchic characters in cartoons and movies were always the ones I identified with as a child; carrying around cherry bombs and blowing themselves up. They were the crazy anarchic punks, before punk was even around.

AU: What is the story behind covering Bauhaus' "Bela Lugosi's Dead"?
 Liukko: When we started out, our original singer, Mal and I used to go to clubs all the time and that song would always make us laugh. I said that it could be done as a ska song. He concurred and we tried it, and it actually worked, and then we just started playing it all the time. We still have it in the old grab bag and now and then we pull it out.

AU: How many times have you played the Victoria Ska Fest?
 Liukko: This will be our third time. We love coming

down, Dane is an awesome dude! Every time we come to Victoria we have a great time, we have played there outside of Ska Fest a few times too.

AU: Any highlights from playing the Victoria Ska Fest?
 Liukko: Fishbone were stunning when we played with them (at the 6th Victoria Ska Festival). The lights got turned on because the gig had to shutdown, due to the fact the whole thing had gotten delayed. But Fishbone just kept playing and had everyone up and moving. We have played with them a few times, that time was beyond the best, in fact it was like a combination of all the greatest times I have seen them before that! They were unbelievable. I can't remember whom we played with the time before, it was outdoors, and it was way back.

AU: I believe you played with Easy Big Fella, and the New York Ska Jazz Ensemble to name a couple. That was the second Victoria Ska Fest in 2001. And you also played the Dawson City Music Festival back then too didn't you? Do

you remember whom you would have played with at that one?
 Liukko: That was fun! It was oddly enough mostly friends of ours playing at it. Carolyn Mark was there, the Weakerthans were there. I am horrible with band names, but there were some other good ones. It is one of the best festivals in Canada because it is not a "my band" vs. "your band" deal. It just feels more like people hanging out and



playing music. They even get you to exchange bands, or they did at the time. They would take each member of each band and put you with members from other bands, and then give you three or four minutes to come up with a song, and then play it. I lucked out, I actually had talented guys to play with, so I just got to sit back and play rhythm guitar.

AU: Has Mad Bomber Society been on hiatus?
 Liukko: Around about 2007 or so the whole Alberta economy started to really steamroll. And

TOXIC TOAST
 when something like that happens you have to have your life in order, as rent costs can double and even triple. The cost of buying homes does the same, if not worse, so we tried to figure out the rest of our lives, so that we could continue to afford to play music, and not lose everything.

Essentially life got in the way of the band. But you have to make those decisions, because the alternative is traveling back and forth across Canada for 100 dollars a week. There was of course also a backlash after the third wave of ska too. There were a lot of so-so bands which were affiliated with the ska name. Dane does a good job mixing it up at Ska Fest, but sometimes at other shows, it would just be all the same sounding bands, and us. It was demoralizing.

-Chuck Wurley



VIHC FEST

Fri Aug 3rd – Aug 5th, 2012

Victoria BC – Victoria Events Center 1415 Broad St.

Presented by the: Vancouver Island Hardcore Punk Society

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After hosting a very successful Acoustic fundraiser at Floyd's Diner in April, next on the agenda is our annual VIHC Art show.

Since mid-2009 I have been heavily involved in planning and executing the VIHC FEST [Vancouver

Island Hardcore Fest] which has evolved from an evening of hardcore jams organized by various individuals each year, to two days for VIHC Fest 5 through 7 and now three days for VIHC Fest 8 organized by the not-for-profit Vancouver Island Hardcore Punk Society. The Society currently consists of Ebony Aitken, Troy Lemberg, Scott Browne, Austin Simpson, Dave Goertzen and myself. Initially we decided to form the society to better facilitate executing VIHC Fest by consolidating our resources and focusing our concerted efforts at the task at hand, which was growing in scope and becoming too great a task for one individual to manage. Since forming the Society we have collectively brought 125+ bands to Van Isle from across Canada and the US and on average 30 bands are represented at VIHC Fest each year.

Throughout the year we fund-raise in order to sustain the festival. It amazes me at the outpouring of support the hardcore community receives from people not necessarily directly involved within it. Case in point, some of our most successful shows in the past two years have been of either the metal or acoustic variety or an art gallery show. We've had to get creative in order to maintain the society, because as much as we are passionate about hardcore, in & of itself it doesn't seem sustainable. The niche is just too small and the majority are of varied motivations and the scene itself is rather "revolving door" like. Nevertheless we carry on. As long as there are kids out there who want to muck about in the pit, two step with their friends and be a part of this wonderful community, we will persist.

Historically this event has been a rousing success with participation from some extremely talented

artists including Gerry Kramer, Colin Wiley, Kyle Carter, Dustin Ward, Ory, Emily Shoichet, Cam Kallos, Jesse Ladret, Sean Brookes & Lydia Beauregard just to name a few! This year you are in for much of the same, only it is themed this year, with each artist contributing one to three pieces of "outer space" themed work! The display will open with a 19+ event on July 27th at the Olio Artists and workers Co-op (<http://oliocooperative.ca/>) where you can come out, scope the art and possibly buy some, drink some cheap beers and listen to killer tunes with all proceeds from the event going towards VIHC FEST 8.

This year's fest is shaping up nicely. The bands confirmed thus far represent a varied mix of hardcore, punk and metal. Coming up from the frozen tundra of Winnipeg we have Coyote (<http://www.coyotehc.bandcamp.com/>) who bring the hardstyle with ferocity. There's something to be said for a band that has to travel across 3 provinces and an ocean in order to come play on the back of a demo! The Alberta contingent is being held down by Ringleader (<http://ringleader780.bandcamp.com/>) who played VIHC FEST 7 and really impressed us all so we're happy to have them back and a fresh face, The Chain (<http://chaincrew.bandcamp.com/>) whose demo is getting a lot of play in the VIHC. Repping Tacoma Moshington, we are excited to welcome back Erode (www.erode.bandcamp.com) who always bring the mosh with them wherever they go and also Cowardice (<http://cowardice.bandcamp.com/>) who bring some real heavy jams in their arsenal. Making the journey across the Straight are our friends in Burning Ghats

HARDCORE ALLEY



(<http://burningghats.bandcamp.com/>) Narrow View (<http://www.myspace.com/narrowview>) and Write Off (who don't have a link, but all you need to know is that this is Bubba Hamilton's new hardcore band) and you know they are all bringing it hard!

Switching it up in format this year, we find ourselves really excited about doing VIHC Fest 8 Friday – Sunday 6-12 pm rather than Saturday-Sunday 12-12 pm as the marathon days had to stop. It was necessary in order to accommodate all the bands we wanted but it was certainly taking it's toll on us all and we are ecstatic about hosting it at the Victoria Events Center at 1415 Broad st. We've put on numerous shows there, but never the Fest and this will be the second year in a row we are centrally located in the downtown core!

This is just a taste of what the VIHC society has in store for you at this years FEST. In June there will be another announcement filling you in on who else you can expect to see play Van Isle August 3rd - 5th. It's a shit tonne of hard work, but it's all worth it when we look around at the fest and see everyone having a blast and more than likely discovering a few new favourite bands.

- Pauly Hardcore

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The Black Dahlia Murder

By Allison Drinnan

After over a decade of setting the bar for what it means to be melodic death metal masters The Black Dahlia Murder are still bringing their legendary sound to new territories, including all over this charming nation called Canada.

"I'm taking the Poutine challenge. I'm four days in and I've had Poutine five times," states the smiling Brian Eschbach, guitarist for TBDM since 2001, as we sit under a clear blue sky and shining spring sun at the bustling University of Calgary campus. Rabbits joyfully hop by, eager fans run up and throw up their horns as they smile at their hero, and Eschbach laughs as he talks about touring, 2011's Ritual, and his lawn mowing plans.

"I've got some chives growing wild in the grass so every time you go over it, it smells awesome."

It had been almost a year at the time of the interview

since TBDM had released their critically acclaimed album Ritual, which was hailed by fans and critics as a return to the core of what classic death metal is all about.

"There are a lot of bands that are trying to get that classic sound. I don't want to say lo-fi, but trying to get kind of a dated sound on tones and stuff. Which is really cool," explains Eschbach, "It's cool to hear modern bands doing stuff that is technically, structurally leaps and bounds beyond what was going on at the time, but have it sounds like that stuff. It's neat. I don't see us doing anything to raw anytime soon but we definitely don't try to have it sound like a Def Leppard album as far as golden production either."

The album title reflects an ever-present theme in heavy metal culture and music consisting of occult, evil, sacrament, and mysticism. These of themes, however, have really felt a resurgence with the heightened popularity of bands that have been featuring these subjects for a number of years such as Electric Wizard.

"There's always going to be something inside of, not only metal heads, but a lot of people that they're into the macabre or something their not supposed to be. To me it's just that basic. Listening to lyrics about bad stuff. I don't know if there is necessarily... well maybe there is a resurgence? But people are always making this horrible music... just bad stuff," laughs Eschbach.



The Black Dahlia Murder was invited to be a part of Metallica's own Orion Music Festival being held June 23rd and 24th this year in Atlantic City. The festival features a number of bands including Arctic Monkeys, Avenge Sevenfold, Suicidal Tendencies and Modest Mouse. Eschbach was enthused as he talked about the show, although he had never heard of last years most infamous and tragic release Lu Lu. One wonders whether his thoughts on the fest might change if he decides to check out the devastating track I personally recommended to him to fully understand the impact of the album – "Iced Honey".



"We had heard that we might be asked a couple weeks before it happened. So we were like 'Oh ok. We'll see what's going on there.' It would be interesting considering there ...well Sepultura will be there... but there's almost nothing else in the way of death metal. It's kind of an interesting eclectic mix, but I mean I'll be there."

Unlike Metallica, TBDM has never had a problem with polarization amongst their fans and have kept a strong and loyal fan base over their many years of making music. Eschbach tries to pinpoint the secret.

"I don't know why it is. Maybe the imagery we pick out, or Trevor's writing, or just the music in general. I don't know what it is, but I mean we've never really strayed to far from what our idea of the heavy melodic band should be what we've always wanted to be. I don't think we'll ever piss anyone off too hard. Unless they're psychopaths."

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On October 20th, 2010 my whole world died when my wife, Michelle Rainey, lost her battle with cancer, skin cancer! It is the most common and also the most deadly cancer accounting for nearly one half of all cancers. 7400 people in the US will get it this year.

Due to the severity and suddenness of the disease, we were completely taken by surprise. I will never be the same! Life is a trip. Not always a pleasant trip, either.

This brings me to my subject, life!

On February 18th of this year I got a call from the one and only from tman of Megadeth, founding member of Metallica, 2009's guitar player of the year recipient, and all around nice guy - Dave Mustaine. He was coming to a small arena near me in Abbotsford B.C. with Gigantour and wanted to meet me. (We have been phone-pals ever since they player Vancouver in 2009!)

Megadeth played with metal heavyweights Motorhead, Volbeat and Lacuna Coil, in support of their 13th album, appropriately named: TH1RT3EN.

It was an absolute honor to finally get some face-time with one of my all-time favorite guitar heroes. I'm not a star-struck fan, by any means. I respect and value his work immensely. We had some brunch at his hotel, where he hooked-us-up with back-stage passes and tickets for the show.

At the show, we couldn't get past security, at first, but when we finally reconnected with Dave before the show, he then gave us "Working" passes, with all access, yea baby! We hung out before and after the show for quite some time. He was just so interesting to talk to and interested in what we are doing with

The Michelle Rainey Foundation, me and Kaara were blown-away with his kindness. OH-YEA, the show was bombastic and fantastic, as well. He even eye-balled us from the stage as we rocked stage left! It was a wonderful evening.

I read Tony Iommi's book Iron Man in under a week. I really got a kick out of Ozzy's book last year, (Just Say Ozzy). I even wrote a review. Great book! I couldn't wait to see the parallels and similarities between two members of the same band that have had very different life experiences. Hey Geezer and Bill, where's your input?

When reading about someones true life and experiences it is hard to not compare yours. I simply read the words T.J. Lammers put down for Tony, I guess that would be called ghost reading. It was a very simple and easy to read style with no complicated back-stories or dueling personalities to contend with. I enjoyed it and the English slang was easy for me to comprehend after a lifetime of Monty Python humor. The practical jokes that they played on each other really describes the English penchant for joking perfectly. Some truly gruesome stuff, I don't know if my skin would be thick enough for their antics! I truly loved reading all about them - laughing out loud funny stuff, just diabolical. He gives credit where credit is due and has taken each one of life's setbacks with a positive mental attitude. From chopping two fingers off right before he was to start his career, to the recent fact that he is now facing his own battle with Lymphoma cancer, as of December last year. He's had a round of chemotherapy and is still writing songs! (This is such a new story that He doesn't even mention cancer in the book!)

My heartfelt hope and wishes for a

speedy recovery, Tony. Keep strong, riffmaster!

This brings me to Jay-Z. Funny, going from a 60 year old Englishman to a 42 year old New Yorker. Going from one of the creators of heavy metal to one of the creators of modern rap & hip hop. From one guy who did drugs his whole career to a man who founded his career selling drugs, on the mean streets. It was almost too much!

They both grew up in absolute poverty. Both were fighters and they both suffered a handicap. Tony without his fingertips, and a young Shawn Carter without a father. They both did what they had to do, stepped-up and performed. Jay-Z on the mic, Iommi on the guitar. Both writing! Both kicking ass, literally.

The only real shocking moment for me came after reading both books: Neither Shawn Carter nor Tony Iommi had a single-thing to say about the other's genre! Tony never mentioned rap, but you wouldn't expect him to, really, would you?

Jay Z decodes all of his most popular work, and uses the words as poems which he then breaks-down into their actual meanings. This was perfect for a new admirer of rap who doesn't have all the time in the world to rediscover a new art form. If there was a single point to be made in Decoded by Jay-Z, it is this: rap and hip hop are art. And just like rock and roll and it's bastard cousin heavy metal, THEY ARE ALL HERE TO STAY! Regardless if the Rock and Roll Hall of Fame or the Grammy's acknowledges this fact or not, these genres aren't going anywhere but up.

Find your style, enjoy YOUR life.

Reverend JEF TEK

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Disfiguring the Goddess: Dubstep Brah

By Pamela Ouellette

Disfiguring the Goddess is the bastard child of a union between death metal and dubstep.

Without much else to do after school, growing up in Nevada, Cameron Argon made death metal on his computer and in his early 20's, realized a niche for himself in the electronic dance music scene as Big Chocolate.

2011 was a busy year for Big Chocolate.

The song writer, music producer and vblogger has achieved a surprising amount of notoriety in EDM over the past few years and toured the US.

In April 2012, his solo metal project, Disfiguring the Goddess, released a new EP titled Sleeper. In a phone interview Argon spoke candidly about the perks of living in Seattle, including details of the coffee and windbreakers, and discussed DTG's latest record, Sleeper.

"It's a great time for this project," said Argon. "I don't care about being a legit metal artist, I do what I want."

"People are (now) more understanding of what it is."

Argon has been busy with Big Chocolate, but he is hopeful to have time for another DTG project this year. He is also half of the industrial metal duo Commissioner, along with Suicide Silence vocalist Mitch Lucker. Argon says his philosophy is "sit back and make tons of music, because that is exactly what I want to do."

Argon recalls being a 16-year-old, impressed with himself for being able to grow a bread and scream, when he started making youtube videos. He recalls loving hip-hop, metal and then came the shift into drum and base that lead to Big Chocolate.

Argon vblogs everyday, and has his own youtube channel called "Cam Every Day," with over 13,000 subscribers and over 2.5 million hits. His vblogs are addictive, honest and haphazard.

On his Dec. 21, 2011 vblog entry, Argon was still working on the Sleeper EP and talked about his music production process.

"I used to be able to play guitar fairly well, now I can't play at all,"

he said. "I spent way too much time recording guitar. I don't care about playing guitar well. I don't care if I can play it live. I will never play it live in my entire life."

"I just want to write music." Argon likes to start with the drums and write guitar from there, he loves the rhythms of metal.

Argon is a skilled music producer and remixer and has an exciting future in the music industry. Check out the Sleeper EP and Cam Every Day on youtube.

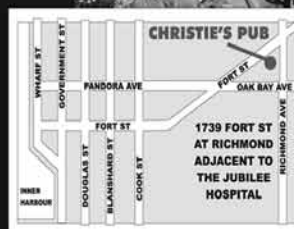
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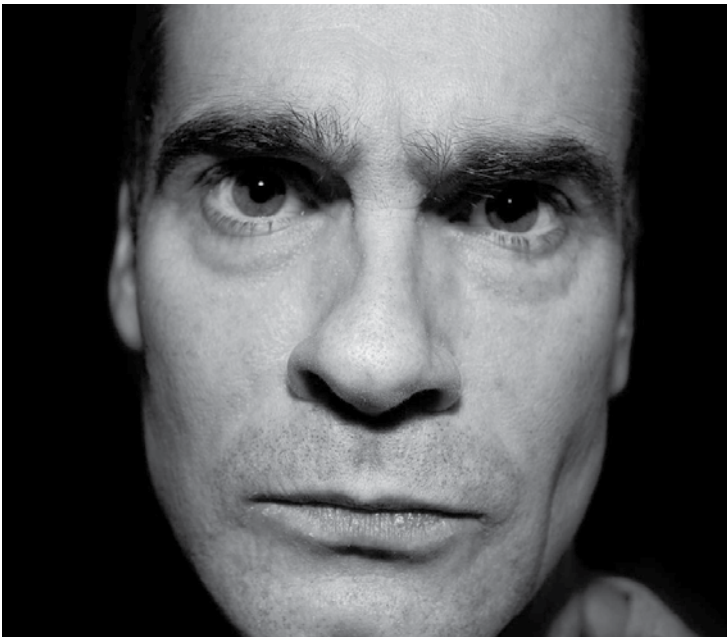


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HENRY ROLLINS

Interview by Wrath of Lamb for the Punk Show radio program

AU: You have been here a few times. Do you ever get to explore this fair city of ours when you're here?

HR: Not much. Quite often the average day is I get to town, and I find the gym. I get the workout in, that's a big part of the day. Then I get some food, maybe a nap, and then focus on the show. I don't take myself seriously but I take the gig very seriously. That's what usually gets most of my attention. Usually a record store will lure me away from all of this, but I am very preoccupied with the gig.

AU: I would check out Ditch Records. I never got to see Black Flag but my friends got to see you in '84 or '85 with No Means No.

HR: No Means No played with us in Victoria, and they were so good. I knew who they were but had never seen them live. It was one of the best shows I had seen all year.

AU: They are pushing 60 and still pumping out great albums.

HR: They didn't really like me that much for some reason, but I loved them.

AU: I didn't know that! Fair enough. Why is this tour called The Long March?

HR: Because it's long! It's the only thing I could call it! It's going to next year.

AU: I was going to get your take on a couple of things. There were protests in Montreal starting with a tuition hike.

HR: It's interesting. I talked with a Canadian journalist and he said it was college kids whining. I thought there should be something to learn from this. I think they should be handing out college educations in any culture that wants to keep going! With an uneducated population you get crime and violence. Look to the south and you see a culture without education as a virtue. That's what America is right now and I don't like it. Thomas Jefferson said "American democracy won't work without one." Without an education people eat more food, and make dumb ass decisions.

AU: For the first time in a long time we have a conservative Prime Minister and it's very right wing.

HR: I have great praise for Canada when I'm there. I have fans that tell me thanks for the praise but it's not such a rosy picture here, which I'm aware of. They say there are a lot of right wing forces at work, I understand that. Every country has its ailments. Its racists. Its homophobes. By and large I like Canadian people and I have a tremendous

audience there but I know no country gets out of challenges. I hope you wild and sexy Canadians get to better conclusions than worse ones.

AU: I wanted to ask you about the Beastie Boys. They said they started their band after seeing a Black Flag show.

HR: I did a lot of shows with them years ago. They are good guys. Great band. I have all the records. I especially enjoy Paul's Boutique. A very magic record. Watching them play live, and I've seen them 40 or 50 times, they never put on a bad show. With Adam Yauch's passing, I read the headline and it moved me. I knew that Adam's cancer was not new. It was a prolonged battle. I felt bad about that. It was a standing, living thing. Not only hard on him but his family. The fact that the band delayed their album release for a year showed how much of a brotherhood this band was. So it's a heart break. I was in Tibet and he made me aware of the Chinese government and the people there, so he was on my mind a lot while I was there. I am very sad that he's gone.

AU: For me and a lot of my friends, The Beastie Boys were our Beatles. License to Ill was the soundtrack to our high school.

HR: I understand, it was a record that you heard everywhere. It was a good record but Paul's Boutique was a standout genius record the first time I heard it and I remember reading reviews that were slamming it. They didn't get it. I was like, "Wow, you guys are not worth the paper you're printed on! This is a damn masterpiece." Rap music would have never gotten to places it has without this album, as well as Check Your Head. They won and lost fans. We toured with them - in England they opened for us and in the US we opened for them. I remember seeing the MTV fans in the front and they wanted to just hear the singles, and they were cursing at the Beastie Boys. I was like, "You really don't get it, do you?" They took chances. To me, they were musicians first, and commercial players third or fourth.

AU: Let's talk about the National Geographic special. There are three episodes.

HR: I don't have a TV so they insisted I tweet about it. We spend so long shooting these things and them boom, they're over so fast. It took a good part of last summer. It's a lot of damn work. We

were in India, Vietnam and all over America.

AU: Did you eat road kill?

HR: I ate road kill squirrel, freshly caught rats, snakes, drank cow urine, wrestled alligators, played with cobras..it was a very eclectic summer for me.

AU: What tasted the best?

HR: The rat! It tasted a lot like the squirrel. I guess because they're rodents. Being a western guy, it took a while to wrap my head around the rat, but when you get down to the eating of it, it's just meat. Not the best example of meat..but, grain fed and hormone free, and the taste was not displeasing at all. I don't know how the second time would go for me. I might just skip the whole thing and stay in my room.

AU: I was listening to the Rise Above compilation about the West Memphis Three. Is there a cause that would convince you to get back into the studio and sing?


HR: If there was a cause where they needed me, sure. If I wouldn't wreck the project - I mean I don't have a lot of confidence in my vocals and don't think I'm a gift to anything. But if there was a cause that made me go out and commit two summers of my life like I did for the WM3 - I don't think I could go out and do a summer of rock music. I think I've already given it hard.

AU: It's mind blowing seeing the amount of things you do. A daily blog, the radio show, a photo book, TV shows, a photo book, not to mention your own tours. Do you sleep?

HR: It's all I do. I just get up and I work. When I do have time off I sit on the couch and listen

to music. It's a big deal because I buy far more records than what I listen to. When you buy a record or book, you think you've bought the time, but that's not the case. You buy a box set and think "Wow, I have a whole week of listening to do," but no. I do make a noble attempt to catch up with the records I've bought. I'm like an ant. I just steadily carry the grains up the hill. But I live alone and I work. I don't go to the clubs or anything. I get it done on time.

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Wes Funk, novelist

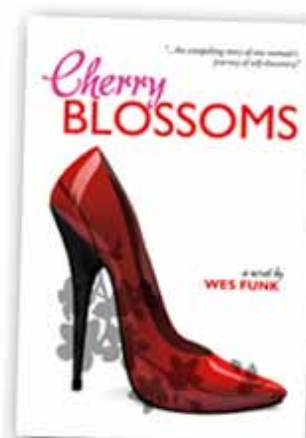
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Absolute books

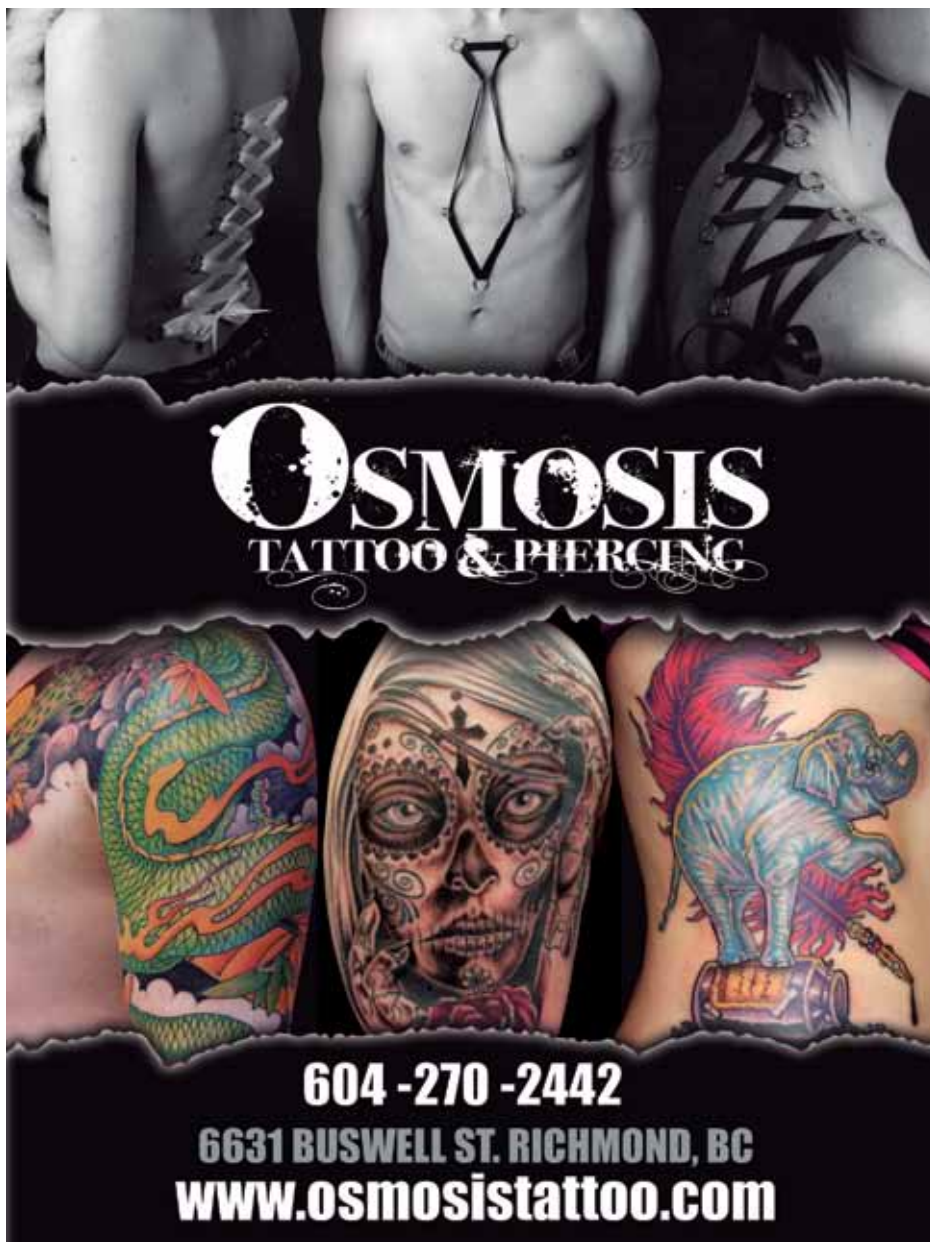


Wes Funk's *Cherry Blossoms*

My entire C95 Radio Book Club eagerly awaited Wes Funk's new novel *Cherry Blossoms*! His books captivate people - I get so drawn into the lives of his characters, I feel like I know them personally - and that is not easy for any author to accomplish! Hearing a brief description of *Cherry*, I already knew I would love and embrace her like all the other 'friends' Wes has introduced me to with his craft. Sitting down

with a Wes Funk book is like curling up with an old friend and chatting the afternoon away. Hours fly! In my case, I blast through the novel because it really is that captivating. Wes' stories are like home to me and that's why I am always anxious to introduce them to my book club and to my listeners! *Cherry Blossoms* is a welcome addition to my library!

- Shauna Foster,
Saskatchewan Radio
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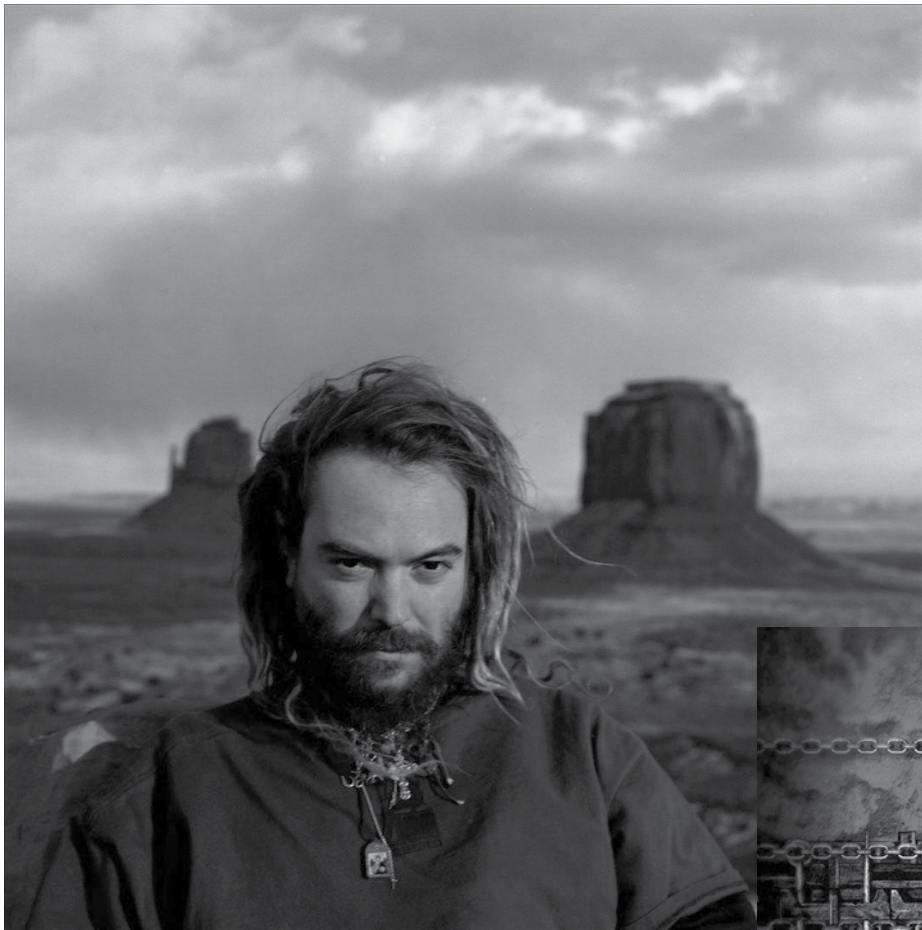
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MAX CAVALERA – SOULFLY 'SILVER OR LEAD'

After pioneering a path for South American metal in world markets with Sepultura, metal icon Max Cavalera split off to create his own project with Soulfly. Now he can celebrate 15 years of the band's international groove sound with a new lineup, monstrous studio record and world tour. With the FIFA World Cup approaching in Brazil, a biography on the way, and his sons out on tour with him, there is much to speak of.

AU: Hey Max, how are you? What a great way to celebrate 15 years of Soulfly with this record.

Max Cavalera: I am doing fine! And thank you, I appreciate it.

AU: You are starting the North American tour tomorrow in Vancouver, what are your thoughts around touring the new record?

Cavalera: It's great, man. We are excited to be back in Canada, we have a lot of dates. The tour will mix the new record with the 15 years of Soulfly history – it will be a good mix.

AU: South America was toured with this record, how was that run?

Cavalera: It was a short tour: three shows in Brazil, one in Argentina and one in Chile. The fans went wild and loved the new stuff. The album has been out for a little bit, so it is getting more well known. A really good run – but short. We'd like to do more shows in Brazil. Next time it will be bigger!

AU: In Brazil, do you have the hometown crowd and get a larger response than in other countries?

Cavalera: Well, not necessarily. Soulfly is popular around the world, it's an international band. We like to go everywhere and play everywhere. Wherever the fans are for this music, we are ready to give it to them. We are happy to play anywhere and everywhere – Canada will be great, once we pass the border – it can be a pain in the ass. After that, smooth sailing.

AU: Years ago we saw you with In Flames and Slayer in Vancouver. Canadian fans can be wild too.

Cavalera: Yes! This was a great tour. It's similar to the tour we are doing with Five Finger Death Punch now, they are cool guys and a lot of people are packing in to see it. We do a 45 minute set and that is perfect for us. We can do the songs people know and the newest ones. It's quick and it's powerful and full of energy.

AU: How did the record Enslaved come about? You had only two weeks to assemble it, however when you hear it, there are so many layers and guitar parts and guest vocals.

Cavalera: For writing, I had only two weeks to complete the record. It was in a hurry, and under a lot of pressure. I worked very hard to bring my best riffs and lyrics together for the studio session. We had a very good producer in Zeuss and new blood in the band with David. There is a strong confidence in the band. This record is in a more death metal direction, which is a shift and it is exciting for us to create a more extreme record.

The process was fun, to see it come to life. Songs like "World Scum", "Gladiator", and "Treachery", we could tell even in the studio they would get a reaction live.

AU: There are some guest appearances too, you have your sons as well. Will you try and replicate this on the road?

Cavalera: We are doing a tour after this called "Maximum Cavalera", where it is us and my kids bands as well. Richie is with Incite – they are working on doing a second record. My three young kids have Lody Kong and we will get them all together to do "Revengeance". We tried it in Brazil already, and the boys really like it. Now we will continue on the next tour. It is awesome to share the stage with the whole family.

AU: It's great to keep the memory of D-Low at the forefront of your set. This is the mark of a good father.



slavery – gladiators were slaves as well. This is the overall theme of the record, and this another form of it. Actually, you can connect it to the UFC. It has the same power and brutality you get to see in a fight today. I know a lot of fighters in Brazil come out to Sepultura songs – to "Roots" or "Ratamahatta", and it is very cool to see that they get their energy from that. I don't know too much of the fighting scene, but the connection is there. They are the gladiators of today.

AU: The Cavalera Conspiracy project with your brother Igor was very well received. What is next for this band?

Cavalera: We have a new record for sometime next year. And a tour in November for all of South America, and many shows in Brazil. After that, I start on the next record, collecting the riffs and jamming with Igor. It should be out by the end of next year, with a tour.

AU: With your ear to the ground with Brazilian bands, what can you recommend to Canadian readers?

Cavalera: The scene is a bit slow, not a lot of new bands coming out. There is Krisiun, and Questions, a really cool hardcore band from Sao Paulo. Korcus is a thrash band. There are huge amounts of fans, but not a lot of bands.

AU: You've done so much in music, from the start with "Morbid Visions" to today. This history is present in your forthcoming biography Boy From Brazil. Why is this the time to write this book?

Cavalera: I felt the time was right. 15 years of Soulfly and almost 30 years in the business. I have a big story, with a lot of things that happen. From the beginning, it was unusual story. Coming up from Brazil and getting signed and doing the world tours with Sepultura, then forming Soulfly and working with other musicians like Tom Araya, and Sean Lennon and Corey and Gino and all the guys over the years. A lot of people asked me about my story, and how I came from nothing in Brazil and made all the way to here, and being known internationally. It was a lot of hard work and a lot of being in the right time for the right situation. It is cool to put it together, document it into a book so that people can learn of my life. We are having fun doing it, the interviews are with Joel McIver, and with Dave Grohl doing the introduction. He is a very good friend. He was always coming to the Seattle Sepultura shows. He was very honoured to do the intro! There will be some fun moments and some sad moments, and it all adds up to my story. We are trying to do it by Christmas time.

AU: Thank you so much for taking the time to talk to us. Can you leave our readers with a mantra and a message?

Cavalera: Everyone out there- much respect from me and Soulfly tribe. We'll have a great time in Canada coming up. Mosh pits, circle pits, and all the good stuff. Thanks for all support from the fans and stay metal. I'll see you out on tour.

- ERIK LINDHOLM



Cavalera: Yes, it's positive for us to do this. It was a statement, and it's from the heart. The kids did such a good job in the studio and took it seriously. Also, the collaboration with Dez Fafara from DevilDriver on "Redemption of Man by God". He is a good friend of mine. And we just played in San Diego with Travis Ryan from Cattle Decapitation. He did his parts from "World Scum". I love what he did with this track. The death metal vocals came across very brutal. I am happy with the collaborations on the record. It's been getting some killer reviews and the fans like the extreme death metal approach on Enslaved.

AU: On the track "Gladiator", does it lean towards Brazilian jujitsu or MMA? You did the video for "Attitude" with the Gracie clan years ago.

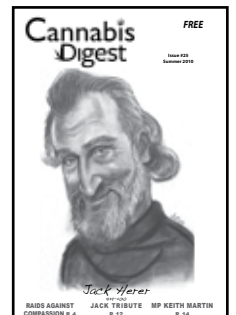
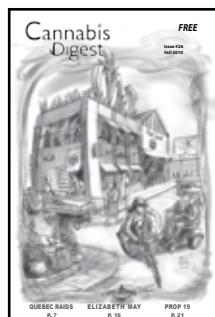
Cavalera: I don't have much contact with the Gracie family these days, it was mostly during the time of the video. The song is about the Roman empire, inspired by films as Gladiator, Spartacus and history books of these times. It is also about

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Absolute Film Reviews

Cherry Bomb

Strike Anywhere Productions

Cherry Bomb joins a long list of rape revenge thrillers. From The Last House on the Left to I Spit on Your Grave, from Baise Moi to Irreversible, there have been dozens of entries in this genre. Director Kyle Day's first entry into this prolific category is stylized and reminiscent of John Carpenter's visual and auditory style such as Assault on Precinct 13 (1976). Day's directing style is more over-the-top compared to Carpenter; this is also an exploitation film after all. In the end, Cherry Bomb is an enjoyable ride with gunfire and violence overruling the nudity and sexuality. The story of the film focuses on the "Pussy Hut." This is a strip club where Cherry, played by Julin, dances to the enjoyment of the club's clientele. Some of these clients are involved in a drug producing and distribution scheme and they like to blow off steam by taking advantage of Cherry, late one night. A group of four sexually assault her with a fifth man admitting his guilt late in the picture. Another man is complicit in the violence. The next hour or so is devoted to Cherry and her brother, Brandon (John Gabriel Rodriguez), bringing all of these men to justice. This is vigilante justice where whimpering for your life only brings more damage from a nail gun, an uzi, or a vehicle's grill.

This is also a rape revenge thriller where events take place outside of the formal justice institutions and where believability of a film can be questioned. There is something odd here as noted on Planet Fury: "in a B movie where the main character is a stripper, it feels false to never see her actually strip." The protagonist is on stage for two minutes; yet, none of the character's clothes come off. Strange, no?

During the rape scene, the violence and gross sexuality is alluded to. Only bruises on Cherry's face in

the hospital the next day signal that anything has happened. This reviewer is not seeking a scene reminiscent of Irreversible's (2002) brutal tunnel scene. But, something seems missing here. That emotion that propels Cherry to seek justice also seems missing as Cherry jokes around, smiles and seems happy only days later after her assault. This element also seemed strange to this viewer.

From eye-gougings to hit-and-run victims, viewers get to see all of the blood effects, which are enhanced by the make-up department to believable effect. The music is original and the soundtrack booms low in tense scenes and amps up during chase scenes. The acting is above average and Hargrove's story keeps events ever moving forward. There is an action film in the heart of Cherry Bomb, as well.

Despite the filmmakers sterile approach to sexuality, this film thrills with a late character reveal offering an excellent showdown. The many violent action scenes are filmed with some competency and Cherry Bomb feels like a fun romp through strip clubs, coke labs, and other gritty settings. There just could have been a little more strip and a little more emotion delivered from actress Julin to bring the film to a more sexual place, which is the driving force for much of the film's action.

-Michael Allen

God Bless America

Darko Entertainment

A few decades apart from his raspy voiced stand up comedy performances and acting stints, Bobcat Goldthwait has settled into the groove of his second career as a director. With God Bless America, Goldthwait has taken a lot of his social commentary found in his stand up and has created a tirade against mainstream celebrity

worship culture. Like John Waters' Cecil B. Demented mixed with Oliver Stone's Natural Born Killers, God Bless America is a war waged on the reality contingent of television, focusing on the most obvious culprits - Jersey Shore, My Super Sweet 16 and the obsession American Idol has with exploiting the bad, possibly mentally challenged contestants for the amusement of the public. Goldthwait, through his main character Frank (played by Joel Murray) connects America with an empire on the verge of collapse, seeking amusement in the simplest and most cruel exploits rather than becoming enlightened through literature or actually having a conversation with your fellow man.

After finding out he is terminally ill and getting fired from his job in the same day (hey, it's a movie), Frank goes home and views a particularly gruelling episode viewing of a My Super Sweet 16 parody, where the spoiled bleached blonde brat complains over not getting the correct car. Frank gets a call from his ex wife who has announced her engagement with the new boyfriend. He speaks to his daughter on the phone who is upset over getting a Blackberry over an iPad, and this is were Frank snaps, first considering suicide and then seeking out the influential television star with gun in hand as one last deed to society. Stalking and killing her at school, Frank then takes off, though not without a witness to the murder, 16 year old Roxy (Tara Lynne Barr), who was impressed with Frank's stance against the star and convinces him to slaughter up some more celebs instead of shooting himself. This is where the Natural Born Killers feel comes into play, though unlike that film, these characters want to be anonymous - letting the actions speak volumes rather than being anti-heroes themselves (though their actions are typically misrepresented in the media).

The apex takes place at an American Idol esque live taping, where Frank comes face to face with the judges, the audience, the TV cameras, and a bad singer who has been exploited by the show and its viewers. "A very violent film about kindness," God Bless America should be seen by the audience it is trying to change within the film - mainstream society, but this audience will most likely be watching American Idol rather than seeking this out. Destined to be an under the radar cult hit that is already preaching to the perverted, God Bless America is a small prayer within a world of self indulgent, cerebral sacrilege.

-Ryan Dyer

Last Days Here
9.14 Pictures
Since pitch black handkerchiefs were soiled world wide upon the release of Anvil- The



Story of Anvil, a metal documentary that took the on-the-verge tearful moments of Metallica's Some Kind of Monster and exploited them ten fold for the sympathy vote - which worked, film makers have been looking to make the next big sentimental metal documentary. It's sad to say, especially for big fans of Pentagram, that Bobby Liebling is the perfect candidate for this format. In his 50's, graying, crack addicted and wasting away in his parent's sub-basement, the Pentagram vocalist's career of self destruction and burned bridges has visually taken its toll.

Pentagram superfan turned manager Sean Pelletier vows to help Bobby and the legacy of Pentagram out of this predicament, and what unfolds during the documentary are tribulations not uncommon to every struggling artist in the world, let alone a veteran of 40 years who should be more renowned than he is, playing the likes of Hellfest rather than tiny pubs in NY. But the demons run deep with Bobby.

After moving out of the basement, a relationship with a girl at least 20 years his junior goes awry and he is struck with a restraining order. Bobby obsesses over her while opportunities such as possibly getting signed to Phil Anselmo's Housecore Records barely flicker to him. He is then tossed into the can for violating the order, eventually moving back into the basement. Sean then attempts to book Pentagram for a few dates in order to create another surge of interest in Pentagram, while a new album is discussed with prior members. But with Bobby's history of OD'ing before concerts and being absurdly difficult to everyone he works with, the realization of this looks increasingly dim. Last Days Here should serve as a pick me up to those who know they have the talent but who's opportunities have been squandered throughout the years. As Anselmo says "It's never too late."

-Dyer

Madison County

Image Entertainment

The film follows a group of friends into a small town where a possible thesis, involving a serial killer, awaits James (Colley Bailey) and his four friends. That serial killer is still active and James must fight off a 6' plus killer, played by Nick Principe. The story from Eric England is only partially fleshed out, but sometimes having unanswered questions creates a better experience for viewers. Overall, Madison County was a fun time spent with believable characters and their last moments.

This is definitely a horror film and the sub-genre would be one of the slasher. Horror elements include certain tropes. Five friends heading out into the woods is a staple for the horror genre; beware of the woods! There is also a serial killer lurking about and there is plenty of gore. Elements of the slasher

sub-genre includes plenty of sharp instruments. There are axes, knives and, strangely, shovels. All of these tools and a few more get used on the killer and the characters. As well, the killer is masked and nubile characters are the victims. All of these characteristics define the film and its genres.

These elements also keep the film's story tense. Actually writing out the story and summary, Madison County's script is sparse. Yet, the film is intriguing by not filling in all of the blanks. One of those blank spots involves the antagonist, Damien. His reason for killing is not explained. His murderous brethren also create questions. Some more eye brow raising involves the characters. Most characters find themselves face to face with Damien to tragic effect. But, some escape. What happened to these characters? And why are the townsfolk complicit in Damien's killings?

These questions made this film fan scratch his head and England's writing style focuses on tone, while not shying away from slasher clichés. The tone is one of tension. Characters are often on the run from Damien with the killer often only one step away from another murder. England is also efficient in his writing. Every scene has a purpose: to develop characters or to add to Damien's history. The breadth makes the film short and the conclusion confusing. But, the film is still enjoyable to watch.

-Michael Allen

The Turnpike Killer

New York Horror Film Productions

The new era of the vintage VHS big box horror film novelty releases is now in full swing. I love these things - they're nice and glossy, with a vivid portrayal of the nasty, titillating cover art (this one has alternate art for the contained DVD version of the film) - three bikini clad and bloody chained up girls looking up towards a highway, with a ski masked villain pulling the chain towards him. I'm game. If you happen to spill semen or blood onto the thing, it also wipes off cleanly (tests have shown).

Since video stores have become obsolete, video collector's houses have become more or less non-official stores, and these big boxes are really stand out items that make for good discussion. This type of design and marketing is crucial to small niche genres like horror. It is absolutely beneficial to make the package the best it can possibly be. New York Horror Film Productions and their The Turnpike Killer release get an A + for that.

As for the film itself, written and directed by Evan Makrogiannis and Brian Weaver, The Turnpike Killer is a typical serial killer on the prowl, mid 80's slasher/crime flick resembling The New York Ripper, The Toolbox Murders and especially, Maniac. As with many examples of cover art doing well to exploit the film's subject much better than the actual film does, I could say this is the same for The Turnpike Killer. Over the span

of 10 years, the bodies of women have been found on the New Jersey turnpike. Consistently avoiding Detective Lloyd (Edgar Moyer) who is hot on his trail, the killer, Jon Beest (Bill McLaughlin), cruises for victims at night, looking to satisfy his perverted needs.

After a nice establishing scene featuring Beest in a clear mask berating some nude victims, the pace slows down, synchronizing with the killer's patient way of choosing, tormenting, and finally killing his victims. Beest, in true Frank Zito form, is a charming and pleasant fellow when first encountering his victims. His methodical method is shown early in the film in a scene at a park where he mistakes a young woman with flirting with him after she borrows his phone and talks to her boyfriend on it. Beest snaps and takes great pleasure in stalking her back to her apartment, phoning back and leaving threatening messages, and finally breaking into the home and killing both of them. This is probably the most effective scene in the film, as the nude girl's throat is slashed and Beest rips out some of her entrails, smacking her boyfriend in the face with it before he is stabbed to death. I chuckled. The daylight slaying of the killer bludgeoning a girl under a bridge is also effective, but the payoff for this scene is a little underwhelming - no money shot! As for the rest of the killings, the intent is there, and the scenes are well done, though with a bigger budget they could have had a truly gruesome kill every time.

The look of the film is considerably early '80s: dark, grainy and with odd pastel color patterns, which adds to the gritty mood. They could have done away with the cell phones and flags of modern metal bands on the walls and this film would have looked like it was really from this era. The music matches suit, with quirky synth sounds humming now and then as if being belched from a basement night club.

Despite its flaws, mainly due to the budget of the film, I would call this a modern day mini Maniac due to the similarities in mood and villain, along with its message of predators being out there

The special features on the DVD portion of The Turnpike Killer include Devil Moon, a throwback to werewolf movies of the past, a feature length documentary, Donuts and Double Homicide - always a handy companion to get an idea of how many bloody cubes of sugar they put into making the film. It was nice to see the big collections of the film makers. They love the genre and know their stuff, and who their audience are. Plus a poster autographed by Ruby LaRocca, which in itself is worth the \$34.17 I had to pay since it was stopped and checked at the border. Did they inspect all of the racy items? Well, the folded poster was somewhat stuck together...

-Dyer



It was a dysfunctional type of paradise where people could consume alcohol legally in the streets and where you can still smoke inside of public establishments. To an ugly and twisted sort of crowd this was a place where dreams could come true given the right circumstance. On May long weekend the bright lights of

Sin City reflected off of millions of studs as Punk Rock Bowlers took on the dirt and grime of Old Vegas, with over 4000 committed fans and band members celebrating in their own private rebellions. For once there were more of us than there were of them, and almost everywhere you went they were playing the songs you wanted to hear. Las



Vegas has the perfect lack of borders for a crowd like this and became a place where one person's shame became our victory.

Punk Rock Bowling was founded by Youth Brigade members Shawn and Mark Stern of BYO records in 1999 as an annual party to unify the independent music scene throughout California. With less

than 30 bowling teams and a dozen motel



rooms it has since morphed into a three day music festival with over 200 bowling teams and filling three Las Vegas hotels. The music festival/bowling tournament has become a yearly gathering for a community of legends, bands and fans to come together and do what they do best, get drunk in the streets, get naked and bowl. They be punk.

This festival is the punk show of the year with over 60 bands playing non stop for four nights and three days throughout the streets of Las Vegas. This year's headliners included NOFX, Rancid and Pennywise but it was the club shows that made it one of the most respected line ups of our time drawing crowds from every corner of the sub culture. If you planned your days right, or just partied hard enough, the potential to see what would take 10 years in your home town went down over the course of this weekend. Playing on stage, in the casino, at the dive bar and pool side were names like GBH, No Use For A Name, Manic Hispanic, Dwarves, Lars, Good Riddance, Municipal Waste, The Dickies, Chuck Ragan, Agent Orange, Hot Water Music, 7 Seconds, Hep Cat, The Addicts, Youth

PUNK ROCK BOWLING 2012

Brigade and The Real McKenzies just to name a few of what I stumbled upon.

The majority of the fan base was in their 30's and upwards, some totting offspring in oversized jean vests and Operation Ivy patches. They screamed out lyrics to the songs they grey up with, partied all

day, all night, and rocked the fuck out in peace. Punk Rock Bowling is one of those right time and right place scenarios where camaraderie

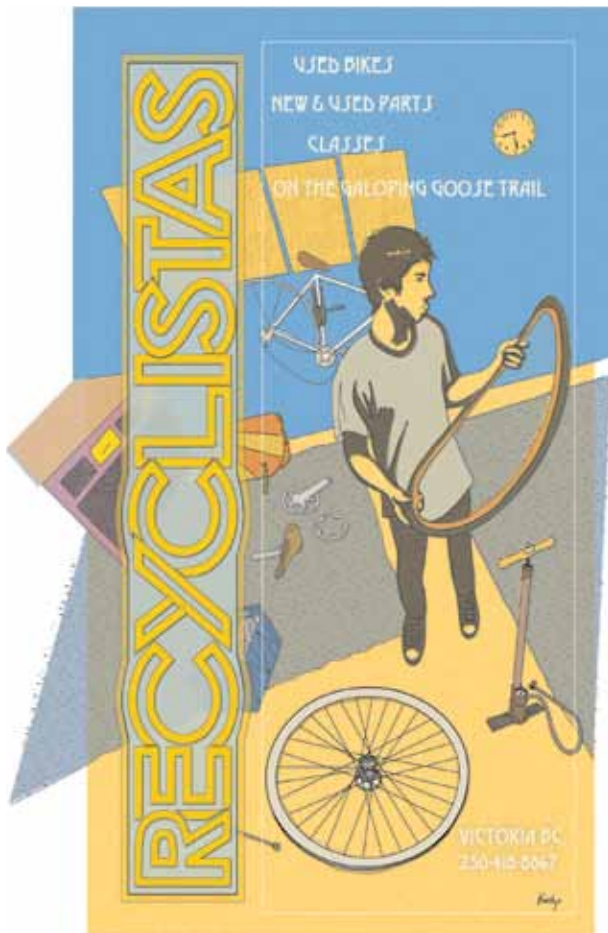
and brotherhood actually exists. To this outmatched population in the world it was nearly three days in a row. It's where fans shared 99 cent tall cans in the parking lot with Paul McKenzie and members of the LA Death Squad. It's where the sold out club show with The Adolescents let you in without a ticket because you were spitting drunken lies about how you lost it even though they knew you didn't. It's where you threw the middle finger at society as if you were 15 again, and stood with



pride together.

Although the fan base to what I see as punk is obviously ageing and the style of music continues to evolve into sounds that I can no longer relate to, the soul of what is punk still resonates and runs wild in the streets in many different forms and a rebellion of forever loud. And for those of us willing to go the distance, from The Double Down to The Lucky 13 to Logan's Pub, there is no denying that with an event like Punk Rock Bowling, the long hard road is paved with cracks of success.

- Alicia Gilmour





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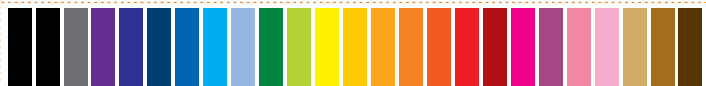
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Father's Day - Astron-6 Interview

by Cody Cook:

At this year's Calgary Underground Film Fest, I got the chance to hangout with Adam Brooks and Matthew Kennedy who are from the film making collective Astron-6. Astron-6's newest film Father's Day, released by Troma, played the late night Friday screening at CUFF to a very enthusiastic crowd. This was the film that I had been anticipating for some time. Being a giant Troma nerd I was over excited to see it, and let me tell you it didn't disappoint. Father's Day was, in my opinion, a brilliant piece of art. There wasn't a shot out of place or a second wasted. It was a gore filled, exploitation, buddy comedy with a lot of heart and soul. I asked Adam and Matt



some questions about Father's Day, film making in general and visiting our city. Adam and Matt are both from Canada but this was the first time either had been to Calgary.

AU: What got you into film making?

AB: I always wanted a video camera when I was a kid, but my parents wouldn't buy one for me or for the family - too expensive. I was always annoyed how all the kids I knew with video cameras didn't do anything cool with them. Sometime around twelve I rented a video camera for a weekend and split the twenty dollar cost with my brother. He videotaped his fish, and I videotaped my Spiderman mego figure fighting our cat. Then I stood in for Peter Parker, with a pink ski mask in place of a Spiderman mask. After that I didn't get my hands on another camera until I was in my twenties. I immediately tried to make a zombie movie, which I never finished. I learned a lot about casting/working

with friends who weren't all that interested in making movies - I learned for example not to make movies with them.

MK: We used to rent VHS movies from a gas station up the road from my house as a kid and have 'movie night'. This would include air-popped popcorn, soda and such hits as Back to the Future, Edward Scissorhands, Jurassic Park and many others. I was mesmerized by the crazy worlds that these VHS tapes would bring me into and I think that's really when it all began. I loved going to that Mom and Pop gas station/convenience store/rental place and seeing what was new.

AU: What directors influence you the most?

MK: John Hughes, David Lynch, Tarantino, Steve Miner, Spike Jonze, John Carpenter.

AU: This was your first time in Calgary, how was the experience for you?

AB: It was my first time in Calgary and I had a great time. Everyone I met was incredibly friendly and generous, the festival workers/organizers and the filmmakers. I also got to catch up with my step brother who I haven't seen in a long time. It was good times all around!

MK: I had never been into the city, I had only ever flown in on my way to Banff. It was a great time. The city centre seems like it really drops dead at night, but the city was very clean and beautiful and everyone treated us amazingly well.

AU: You made some short films that Troma released on DVD along with your first feature film Manborg, and then you filmed Father's Day also released from Troma. How hard was it to go from short films to doing a full length feature film?

AB: Just to clarify - the Manborg TRAILER is on the Troma compilation DVD but Manborg is distributed separately, by RavenBanner. We had always wanted to make a feature, but it takes more time and money and work. We had had awful experiences already while working on our twenty-something minute movies like Cool Guys, but the making of Father's Day trumped them all.

AU: Sorry I didn't mean to make it sound like Troma had released Manborg.

MK: It wasn't a huge difference. We killed ourselves making the shorts just as much as we killed ourselves making Father's Day, just on a smaller scale. The writing process was different and now that I've seen the movie completed, I wouldn't write a feature the



same way. The next movie would have less people sitting or standing around talking about the plot...
AU: Are there things you regret with Father's Day? Scenes you wish you'd been able to put in the film but didn't have the budget?

AB: I am very proud of Father's Day, and I believe with all the gore, the monsters, the stunts etc that it looks like a half a million dollar movie but we could have done so much more with a bit more money. It's pretty much what I wanted, but it could have been better with more money.

MK: Not really. We squeezed the pennies in our budget pretty hard. I wouldn't mind if some of the hell stuff looked a little more professional but I'm pretty pleased with the look of it overall. If we had a real green screen studio and a full after FX team, things could have been a little different I suppose. I would have also liked to have been able to afford better sound equipment. I suppose the dodgy sound is one thing that sometimes makes me cringe.

AU: How did Astron-6 start?

AB: In the early nineties the six of us met at space camp for kids. We weren't fast friends but we got along fine. They didn't have the safety precautions they have today so we were unfortunately exposed to some pretty serious gamma radiation. Fortunately though, we each developed superhuman abilities. Conor was able to fly, I was good at editing etc. Anyway, the papers were

Absolute Horror

calling us The Astron Six, like we were going to be some Fantastic Four or something. But this is real life. Our powers wore off during puberty and one of the kids died of radiation exposure. There are only five of us left but we kept the name in honor of that dead kid.

MK: We met at a film festival that Jeremy Gillespie and his girlfriend organized. We were all competitors.

AU: What kind of films do you want to do in the future?

AB: I want to do a western, a drama, some more horror-comedy. It would be nice to work with some of our favorite actors etc. Whatever we do next, it will be unpredictable.

MK: Westerns, 80's sex comedies, and anything someone will pay me to make. I need to make a living one day.

AU: What are some of your favorite movies?

AB: Buffalo 66, Old Boy, Evil Dead 2, Annie Hall, Dawn of the Dead, Citizen Kane, The Face Behind the Mask, Zero Effect, The Big Lebowski, anything by Quentin Tarantino, anything by Paul Thomas Anderson, and anything by Michael Haneke.

MK: Back to the Future, Punch Drunk Love, Friday the 13th, Annie Hall, Evil Dead 2, Fast Times at Ridgemont High.

AU: I know this might be a touchy subject but how was it working with Troma and would you do

another film for them?

AB: If they wanted us to make Toxie 5 for 500k, total creative control, cash upfront, I would make them the best Toxic Avenger movie yet.

MK: We wouldn't be here without them backing us, so I appreciate that very much. We would never make another movie for them unless they were to front a lot of money and give us total freedom as directors. We managed to maintain our vision with Father's Day and ignored any notes from Troma, but it was a bit of a struggle.

AU: Lastly what kind of budget did you guys have for Father's Day?

AB: Troma gave us ten thousand dollars American, which became \$9800 after the bank took \$200 just to convert it to Canadian.

MK: Less than 10k. After the bank takes their share it was somewhere around \$9700 dollars. We loved CUFF! Thanks for having us. We'll make a better movie so you can bring us back again.

Thanks to everyone who came out and supported Astron-6, Father's Day, CUFF and Burning Moon Video. And I'd like to say thank you to Brenda Lieberman, Ryan Dyer, Adam Brooks, Matthew Kennedy and Karley Osterhold.

If you want to see more from Adam and Matt check out Astron-6 available now on DVD from Troma.

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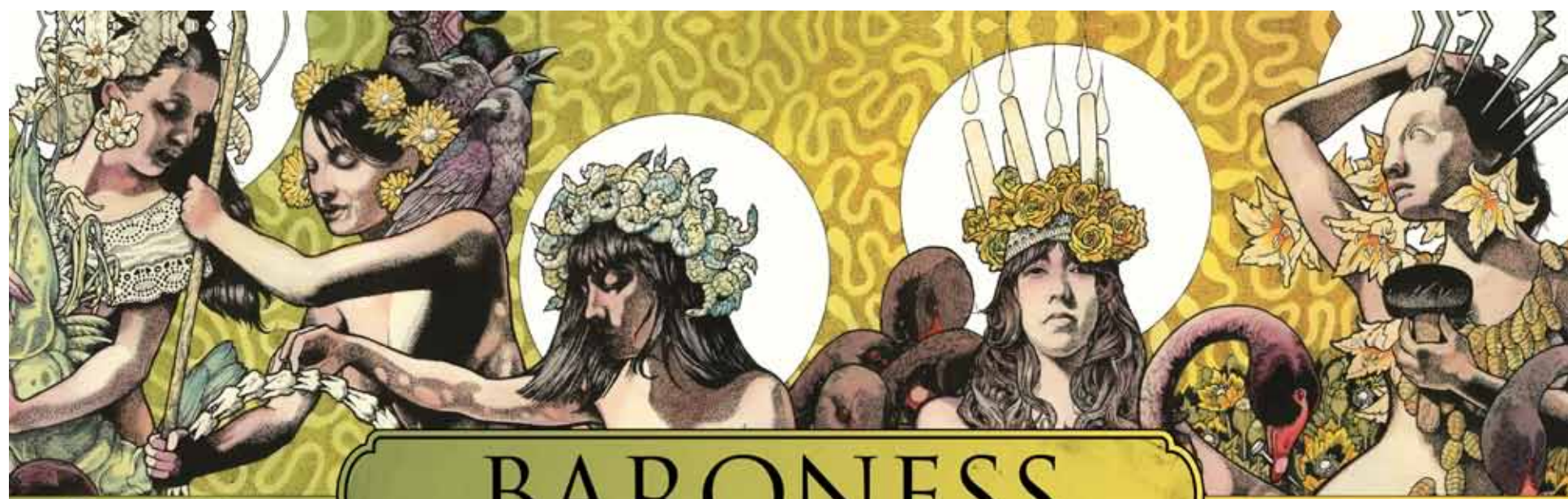
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Absolute Album Reviews

Astra - The Black Chord Metal Blade

To awaken The Black Chord, psychedelic rockers Astra have concocted a hallucinogenic mix of retro vibes and modern intensity. Right off the top the sounds of vintage keyboards and fuzz tone guitars transport me to another time and place. Though its tempting to feel the grooviness of the early 70's along with the warmth of a lava lamp glow, I feel this record isn't just about reliving the primordial heyday of prog rock. The band is clearly full of emotion and doesn't try to hide it. These five musicians are proud of their cinematic array of sounds and don't hold back one bit in their hypnotic journey towards a higher mental vista. The widened scope of Floyd meets Mahavishnu isn't lacking in memorable experiences either as the catchy vocal parts really show there are songs behind this musical séance. The title track is a great example of superior musicianship as it serves the role of song enhancer whilst also providing an interesting proposal on what may have happened to early Prog had Syd Barrett retained his marbles long enough to make one more album. Throughout this uncompromising trip familiarity begins to comfort; that is if you call the rings of Saturn your home.

- Dan Potter

Beneath the Massacre - Incongruous Prosthetic

Ever wonder what it would be like to be inside a fighter jet as it goes into a tailspin, spiraling out of control and slamming into the ground below? You can find out by cranking "Symptoms" into a good pair of headphones. Beneath the Massacre are the kind of band that is clearly on a mission to make death metal sicker and sicker. With the help of wacked out harmonic squeals and dizzying tapping licks courtesy of the guitar, computer precise drum beats and bloodshot eye inducing growls, this collective's third full length really kicks metal further down into the insane asylum. A collection of short songs, most under three minutes, helps keep the action at full throttle. The relentless futuristic tones and rhythms could easily make you believe artificial intelligence was an integral part of the production process. Does this cacophony of cyborg music make the lone human voice seem more human? The answer is no, I'm pretty sure that Orc's breath is all over that microphone! This Quebec stationed group is one of the tightest, fastest and most complex metal unit's active in the world today. Utilizing asteroid dodging guitar riffs and stop on a dime instrumental mayhem, Incongruous infiltrates the mainframe of tech-metal overloading it and producing the kind of heavy music that HAL 9000 would calmly approve ov.

-Dan Potter

Deep Purple - Total Abandon Australia '99

Eagle Rock Entertainment

1999, remember that year? I certainly wasn't thinking about Deep Purple at that time. Now that they are one of my favorite colors (not beating pink and black), I look forward to these releases. Does it really matter where the live CD is recorded? Am I going to hear the Australian accents in those cheers? In support of their Abandon album, this Melbourne Park recording is a standard mix of classic songs and current, starting off with the dynamic duo of "Ted the Mechanic" and "Strange Kind of Woman." There is a raw feel to the album, as felt with many Purple live releases, as the songs are extended and jammed out liberally. There are only 12 tracks, but the Purple really take you to the middle of the outback with no sun screen. You could say that they play with "total abandon."

- Bret Hard

Feral Babies – Violent Boredom EP No Reprieve Records

Short, fast and snotty. That would be the quickest way of summing up every song on the Feral Babies new record. There is the odd exception to the rule, "Rubber Bullets" does slow down a little bit, but it is still only one minute long. The Feral Babies are what I would describe as no bullshit punk rock. No thrills or gimmicks to be found here, that being said, just because they don't write eight minute long opuses, and don't use auto tune, does not mean that they don't make a nice record. In the vein of early '80s American punk rock, the nine track and approximately eight minute long EP shines a nice light on a classic punk rock sound. My favourite feature of this band is that even though the songs are really short, they are fast enough, that they have time to include breakdowns, and bass solos in the middles of some. All the great things about punk rock are included here without having to waste any of your time!

-Chuck Wurley

Gorgon Horde - Year of The Gorgon Independent

Gorgon Horde is a fun band to see live, and their goofball approach to their songwriting is refreshing in its own way. The musicianship is solid, some of it kinda reminds me of the Stooges, ect but it's the song titles and quirky energy of the band that come to mind when I think about these guys, stuff like "She's Got The Herp" and "Neckbeard and Sweatpants" (and of course their oldies like "Mall Cops vs Teen Goths") makes the world of Gorgon Horde a fun place to visit from time to time. There are 11 songs on this one, and the recording is pretty decent. Gorgon Horde keeps pretty busy playing shows around town,

sometimes in places I haven't heard of and more power to em' - in stage presence alone Gorgon Horde is guaranteed to turn a few heads wherever they play.

- Rod Rookers.

Jeff Loomis- Plains of Oblivion Century Media

With us all mourning the loss of Nevermore, the guitarist Jeff Loomis has returned to the scene of the crime. Flanked by a cast of metal alumni and a relentless urge to spew out pile driving monster guitar riffs, this second solo album really makes up for the heartbreak. What better way to begin than to have a six and seven string duel between Loomis and legendary progressive shredder Marty Friedman. "Mercurial" lives up to its title as these two metal titans trade licks of equal brutality whilst cathedral bells toll in honor of this gargantuan meeting. It certainly is a guest fest with Tony Macalpine, Ihsahn, Chris Poland, Attila Voros and Christine Rhoades filling out the ranks. After a couple solid displays of pure guitar sorcery, Loomis unveils the vocal contributions of Rhoades. She doesn't cool off the ferocious metallic assault dished out by the grinding riffage, but adds to it with her siren like vocal delivery that has a bluesy- operatic quality. "Tragedy and Harmony" is definitely an exciting collaboration; perhaps this signals a new musical beginning for both of them as we could see a new female fronted metal juggernaut being born. As a collaborative project this album doesn't come off as eclectic in any way, it is a solid piece of work based on the familiar sounds heard on Jeff's previous solo endeavor and decade plus work with Nevermore. It's a guitar album, but with a much broader focus attached to the crushing death metal backdrops in order to keep things interesting. Loomis is no stranger when it comes to laying down the law with his unparalleled command over the fret board; on Plains of Oblivion the law is definitely metal!

-Dan Potter

Lavagoat - Monoliths of Mars Independent

First I drank all of the bong water, then I put on this four track album by Saskatchewan's Lavagoat, Monoliths of Mars. I don't know what happened in between, but I woke up in a foreign realm. There was a pink, fleshy barn pulsating as mechanical cows made their way in, mooing robotic moos and leaking grease from their udders. I looked far into the distance, seeing a tiny speck, and I knew it was the back of my head. Red skinned women walked out of the barn wearing crystal animal skulls on their heads. I looked to the sky and instead of the sun there was an embryo, and the stars were swimming sperms wriggling around space, looking for a place to land. The women started to close in on me, their crystal skulls

drying up and cracking. Their faces were a green goo that splashed my arms, annoyingly. "Cut it out, bitches." I felt a rumbling. Both the skulls and the ground beneath me split as the quake played ping pong with my grey matter. The udders clenched, letting out the sound of a tightened faucet. I awoke. My head was pressed against the speaker as the last chords of "Monoliths of Mars" reverberated out of the audio device, a half eaten dead squirrel beside me. It is happening again!

-Charlie Siver

The Raygun Cowboys - Cowboy Up! Stumble Records

This is a flawless release by Edmonton's legendary Raygun Cowboys. This is their second album on Stumble Records for a total of three full length albums all together and all of them are among my favorite albums of all time. Raygun never ceases to amaze me, and for a band that has been around for a decade or more it is quite a feat to come out with new material that can stand up to their back catalog and offer new stuff that is as good or better. There are 10 tracks on this one and every one is a winner. There are some very speedy numbers, some classic toe tappers like the ones that made Raygun's first CD an instant classic and a great honky tonk tune by Oakland with piano in the mix, which I think is a first for Raygun and a new development since the addition of the horn section on their second album. Raygun guitar slinger/vocalist Jon really goes to town on this one with some amazing guitar work - it's got all the right stuff in all the right places to make for a great, great album.

- Rod Rookers.

Rebuild / Repair - Summary EP Independent

Rebuild / Repair has been on the scene for almost a year and they are a really neat band. The first time I booked them I sensed a Black Flag meets Black Sabbath kind of vibe going, and I wasn't far from the mark on that assumption...lead vocalist / guitarist Randall is a fan of Greg Ginn and plays on the same type of gear for that powerhouse attack we all know and love. Of course when you bring the Sabbath influence into the mix, you get a nice raging vocal and guitar thing going, then dive into some slower solo bits and grooves before slamming back into the faster stuff. The EP has five songs on it, and I like all of them...it

was in the van for more than a week and it's good stuff for making short runs, like I usually am. The lyrics are pretty heavy stuff too, kinda all business and no joking around. It works well with the tunes and is effective in setting a definitive feel to this release. I am looking forward to seeing what Rebuild / Repair will be releasing in the future.

-Rod Rookers.

Train Bigger Monkeys - The Human Disgrace Independent

With a name inspired by a real life 'Planet of the Apes' type situation, Train Bigger Monkeys writes dynamic, melodic, thrashy riffs. The vocals are refreshingly mid range and well mixed throughout the whole album. The songs are complex with many bridges between a multitude of catchy riffs as demonstrated on 'Monkey Mustard Milkshake'. The lyrics paint a cynical portrait of the human race in many different ways on stand out tracks like 'Twisted Web of Lies' and 'Mind Parasites'. The Human Disgrace is a varied, melodic, thrashy, death like offering that will keep any fan of melodic death or thrash entertained. The album was expertly mixed and mastered at Alchemy Studios while the recording was handled mostly by the band. This is definitely a carefully crafted, original effort by a five man band.

-Ryan Primrose

Unisonic - Unisonic Armoury Records

Universe in a ball. A little blue ball. A little blue ball moving at 500 kph. Unisonic introduce themselves on the tail ends of a comet with their self titled album. Rush and Symphony X would put on this type of theater..of dreams. Featuring ex members of Helloween, Pink Cream 69 and Gamma Ray, Unisonic's intergalactic opera is perfect for cruising through space and time in a shiny old bumper car. The spacey power metal album

shines on keyboard aided tracks like "Souls Alive" and "No One Ever Sees Me." There are real, strong vocals on display here. Give it a try for once, lazy grunters. The classy manner in which the members are photographed in the booklet, sitting on a leather couch and with stars shining behind them is both Twilight Zone and Masterpiece Theater. Twilight Theater? Masterpiece Zone. Either could be attributed to Unisonic's acumen. If you are more 2001 A Space Odyssey than 2001 Maniacs, this is for you.

- Black Hole Bob

West of Hell – Spiral Empire Reversed Records

Now West of Hell is a band that has been together for a lot of years. It did take them eight years and a move across the world to get a vocalist that fit. It seems to have worked out because they got Rob Shallcross to produce their album. It makes sense though because the new vocalist was Chris "The Heathen" Valagao from Zimmers Hole. I started listening to the album Spiral Empire about a week ago and am listening to it while I still write. The vocals totally work for the type of music they're playing. If you think all metal vocals should sound like a sink backing up, this might not work for you. But if you like vocals at the forefront, powerful vocals reminiscent of the traditional bands of the '80s you'll like this. Don't get me wrong, I love my deathgrind, but this album kind of makes me want to drink beer and shake my fist in the air. On "Singularity" and "To War" you get totally distracted by the guitar solos. Actually as much as the vocals are featured in this album there is some great twin guitar work. I'm a sucker for a great riff and there are a few kicking around here. These guys all seem to be seasoned musicians and play quite well through the album. Crack those beers and turn it up.

-Michael Carnage

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Absolute Live Reviews

Rebuild Repair/The Strugglefucks/ Ghost Factory

March 16, DV8 Edmonton AB

This one turned out to be a great Friday night at DV8. First on the menu was Ghost Factory, a fairly new two piece band that Rebuild Repair had met while playing in Calgary. I hadn't looked into the band prior to the show, so it was a surprising debut for myself and the DV8 regulars. Ghost Factory has some pretty impressive guitar work, and an almost Propaghandi - esque feel to some of their stuff. The set was a bit quirky (being their first time in front of a new crowd) but I would say that they won the room over by the end of their set. The Strugglefucks were up next and are one of my favorite bands to pop up in The Edmonton scene recently. It's an all star cast featuring Nolan and Dustin from the great Party Martyrs along with Jeremy Townsend from Micelli. (Nolan and Dustin are also members of Micelli, but were Party Martyrs first) I always say that style wise The Strugglefucks and The Party Martyrs remind me of early, early Beastie Boys when they were a hardcore band, and that's a home run in my books - but really this is a finely tuned musical unit (Nolan I believe teaches guitar somewhere) so you get that spirited, youthful "Let's Fucking Party - dudes!" type of hardcore with much more off the wall guitar and creative drumming ect. Everybody sings too, which is great - so it's like three front men in one band, and a damn scrappy band to boot. Rebuild Repair was the last to hit the stage for what I would say was their finest moment to date. Like many bands to come along in the DV8 roster they came in under the radar one night with some bands I knew of and established themselves instantly as a band that would be welcome back anytime, opening or headlining. Sound wise I seem to find myself telling people they are similar to early SST (the cool bands) with a bit of Black Sabbath when the leads and time changes come around. This was the biggest crowd I have seen them play with yet, and you know it's a good band when a bigger crowd results in a bigger response.

- Rod Rookers.

Soundcity Hooligans/Knifedogs/ Half Mast

March 17, DV8, Edmonton AB

While the Emerald Clad Masses were standing out in the rain on Whyte ave waiting to get into their trendy Olde Tyme Pubs and waiting in lineups for green beer, DV8 was rockin like a 3 wheeled cart, resulting in my favorite St Patrick's day show to date. It was great to have The Soundcity Hooligans back on the stage after a long hiatus from the DV8 scene. Soundcity is based out of Kamloops BC, so it is a bit out of their way to get down here, but when they do they always go over well with the DV8 crowd. They play some great, straight up street rock / punk and their sound fits the DV8 scene like a glove. They are a pretty humble bunch when it comes to stage banter ("thanks for not booing us off the stage, or throwing bottles at us and stuff..") which I found pretty funny considering how stoked everyone was for every

song they dished out. I don't know what shows are like for them in their own stomping grounds, but if we could get them out here more often, Soundcity Hooligans could really make an impact on the Edmonton scene. Knifedogs were up before Soundcity, and although they are all the same guys from Off The Rails this is a new stage for the band and they came out with all new stuff that sounded great.This being front man Chris Schwartz's third band (the first one was Berzerker) and an excellent one at that it's good to see so much good material coming out of these guys. With such an impressive back catalog behind him, I could almost compare what he has been up to with the likes of the great Greg Huff as far as having that core strength of songwriting ability which enables any band he is fronting to be an instant classic whether the project is short or long term. An honorable mention as always goes out to Davey Wasted, who was on the drums for this show. One thing I will say about my good friend Davey - he was in the first lineup of a lot of good Calgary bands, and whether he keeps playing in bands, helping new bands get off the ground or booking bands you gotta love the guy for all he has done and his unflinching commitment to Punk Rock in Alberta...and ya, sometimes he does get pretty wasted...Half Mast played a kick ass set to start things off and was the only Celtic infused band on the bill for this St. Pat's day ripper. It's good to see they are still going, and it's not just something they threw together to play a few gigs. With Cap'n Jimbo leading the charge, and Mike D's mandolin leads a blazin' alongside Sheena D's powerhouse vocal contributions Half Mast is a great live show adding a bit of energy to a cross section of punk that really does need a bone crushing kick in the ass once in while to stay interesting. Half Mast is also one of the few bands I know with a married couple in it, which I think is pretty cool. I am not sure when St. Pat's will fall on a weekend next, but I hope to have another great lineup like this one when it does.

- Rod Rookers.

Throne of Vengeance/Arsenal/ Enemy Us

April 12, The Ship and Anchor Pub, Calgary AB

The Ship and Anchor is a popular hub in downtown Calgary that chic, thirsty individuals go to for a pub atmosphere with a decent array of live acts booked weekly to keep asses on the stools. The shows are also free, which makes for packed performances and legendary memories, not to mention spilled drinks and wrecked equipment becoming a common theme. What better place than this to first see Throne of Vengeance, a band that first looks at your panties, then removes your panties, then tosses your panties into the mosh pit and then looks at your panties being trampled in the mosh pit..as they perform cod piece worthy sleazy swag metal that makes me wish I was my age now in 1989. But who needs a time machine when the throwback is this good? TOV's style of thrash is both original and easy to digest, but never seems like it was made for radio. When listening

to their album Flesh Engine after wards, I felt a big Van Halen vibe with some of the vocals, which is a little bit muddled when hearing them live. A lot of the guitar work is reminiscent of latter day Lamb of God. A strange combo, but it's nice to hear some snarly melody on the choo choo train of discord. Opening group Arsenal had many licks modeled after thrash classics, which made for a fun opening slot, but at times it felt like I was at a cover band pub while they were on. Still, if more cover bands played "The Four Horsemen", I wouldn't groan every time someone suggests to go see one.

-Mr. Dyer

Opeth/Mastodon/Ghost May 3, Edmonton Event Centre, Edmonton AB

The evening started off with Swedish band Ghost hitting the stage; but unlike most bands who use intro music, Ghost broke out in what seemed to be a ritualistic procession, each band member which are called "Nameless Ghouls" wearing monks outfits. Followed by their lead singer Papa Emeritus carrying a thurible dressed as a satanic priest. In the beginning I thought this band was slightly silly with the image they were trying to portray but as the night drew on and they blared out their brand of metal, I started really enjoying Ghost; songs like 'Elizabeth' (which is about Countess Elizabeth Bathory) drew me in closer and I have to say I'm officially a fan and see this band going a long way. Atlanta, Georgia rockers Mastodon soon followed; 'Black Tongue' off their latest album The Hunter would start off their set. Now I do enjoy listening to Mastodon once in a blue moon, but during their set I hate to say I was falling asleep. It was not that the energy of their music was not reaching me, it was more the fact they did not say one word to the crowd. I could not tell whether a song was ending or starting, I had to keep looking for guitar changes to really know. Opeth's presence was felt the minute they took the stage as the opening riffs of 'The Devil's Orchard', off their tenth and latest album 'Heritage' came through the speakers. Opeth captured and entangled the crowd as emotion filled singer Mikael Akerfeldt's lips. As they progressed a lighter side of Akerfeldt appeared;"Opeth it's a name that doesn't really mean anything. Kinda like 'Metallica', who names a band 'Metallica'? It has something to do with metal right? What about 'Rush'? Are you rushing to the rehearsal hall?... Now who here has heard of Rainbow? This is a Ronnie James Dio song we ripped off, its ok though its about him." All in all the night was filled with laughs and great music, Opeth has to be one of the most laid back bands I have ever seen perform and has to be at the top of my concert list.

- Alli Pickard

The Black Dahlia Murder/ Exhumed/Fuck the Facts/The Fallacy

May 19, The Den, Calgary AB

I am walking towards The Den for a typical night of metal, and instead of black and brown haired hooligans in leather jackets drinking in the

fields around the venue, there are pink haired, frilly dressed chicks posing for photos while they recite dialogue about clouds or lightning powers. I see one in a tight red one piece, wearing a matching red wig with a skull pinned into the hair: for the first time in a long time, I am turned on while walking towards a metal show, and feel a little bit of sadness knowing that these girls don't give two shits about The Black Dahlia Murder, Exhumed or Fuck the Facts. These ladies, of course, were taking part in the Otafest, a festival designated to anime and Japanese culture. The part of me that loves seeing sub cultures clash is disappointed that the metal chicks don't dress like this, or that these chicks don't dig metal. - no, there won't be Pikachu stage diving or any Sailor Scouts in the mosh pit. I'm not alone here - midway through The Black Dahlia Murder's set, Trevor Strnad makes the packed crowd at The Den promise to wear a rad costume next time they see the band. The all ages crowd is sweaty as fuck already so if they were to be wearing costumes while thrashing against another or stage diving, we would have been drowning in it. But how many times have I thought of drowning in Sailor juice? Moving along... The Fallacy was a swinging wrecking ball upon my entry. "We hope we have been a sufficient opening band for this evening." They were. Fuck the Facts is the equivalent of a Lucifer Valentine film. It's all about purging with them. Still in support of Die Miserable, the French Canadian sickos have an aura of unease and non complacency that is easy to relate to. Sick thoughts. Sick words. Sick riffs. They vomit it all out. Onto a platter. A platter of splatter. Exhumed, the most influential band on the bill, change it up tonight by providing a different all around set list compared to their last outing with Macabre. Less All Guts material, in favor of ancient slabs of meat (gotta love that Torso sample, of which they made a t-shirt for). The gore metal pioneers blasted through 'Limb from Limb', (having the crowd scream for more limbs) "Decrepit Crescendo" and "Open the Abscess" before letting the Heart Burn take hold. Detroit's The Black Dahlia Murder have never been a band whose new albums I await with wide eyed glee like a child on Christmas morning (not quite a Ritual. Ha ha har har). While their name is cool and the music is fine, I always feel like there is more to be desired when listening to their albums. With that said, the live show is pure sweat and energy, with front man Strnad sweating like a pig on a spit roast. I have to wonder how he stays fat with all of his moving around ("Smokin' motherfuckin weed and eating motherfuckin snacks ALL DAY" on their "About" on their facebook page answers my question). They also look like the every man, so when their songs at times resemble black metal like Dissection or melodic death metal like Carcass, I am reminded that you can be short haired and look as if you work at a bowling alley and still emulate frost bitten sounds. The timid stage divers were poked fun at by the band. Nobody was split in two after doing so, and that is what I wanted to see..so after the show I found a Sailor Scout and did the job myself

-Dyer

Systematik/Bastard Death Machine/Second Yellow

May 20, DV8, Edmonton AB

A tragic May long weekend ended explosively on Sunday, May 20 at DV8 Tavern as a maelstrom of superb noise spewed from the stage as three excellent bands dished out some fierce flavours. DV8 and its patrons lost a regular show-goer and dear friend the Friday before, so copious ear-fulls of racket and positive vibes were just what a lot of us needed to get back in high spirits — and what generates "high spirits" better than a steady stream brews and wicked bands? First up was one of Edmonton's most standout up-and-coming bands, Bastard Death Machine. Try and label these guys with a sub-genre, I DARE YOU! It's bloody impossible. They've all got something exclusive to bring to the table, based on their involvement with other bands. We've got B-Ron of Tarantuja-fame on drums, Mongo of the departed Bastard Son on lead pipes, Lucas X Chaos (formerly of Kanker and Ripper/Cutter) shredding riffs and Adam Spankx (Hatred of Humanity, Katastrophe) on low strings. They've whipped together a tasty puree of D-Beat, hardcore punk, good ol' fashioned rock & roll and a shit-ton of other random musical influences, all for the very sake of the destruction of our hearing. Mongo-loco on vocals uses his experiences as a grimy truck driver as the basis for a lot of BDM's lyrical content, adding a unique flavour to BDM's audial gruel. The true nature of truckin' really oozes through songs like 18 Wheels of Madness and Show it Hard/Flash the Lights (just ask Mongo exactly what that means if you really want to know). Next up to hit the stage was two-man, soccer jersey-sportin' grindcore band, Second Yellow. Who would have thought, jocks and guttural growls could fit so well together? Some asshole in the crowd made a

snide comment about these guys needing to get off the stage and go back to the soccer field, but that jerk-off probably wouldn't recognize good grindcore if it bit him in the junk. Two-man outfits that manage to pull off so much with so little usually impress me. These guys were great, not only did they feed us your typical run-of-the-mill gore-bloated tunes, but they also used real-life experiences to fuel their hatred. Several of their songs were about how fucked up the local soccer association is. I found that to be quite profoundly radical as sports are NEVER the basis of grindcore (or any other type of metal for that fact)... at least from what I've heard. Sam and Emmett started Second Yellow after their first band, The Afflictions, ate turf. I definitely hope to see more of them at future shows. Headliners Systematik from Vancouver took over for a grand finale unlike anything I've ever seen at DV8 before. People generally tend to get rowdy for the really solid acts, but holy shit, these guys were fucking ruthless. They completely annihilated the place! Bodies were flying everywhere. Lucas X Chaos of BDM was zealously slamming into everyone and everything that crossed his path, diving off of the stage in a fit of sheer enthusiasm for what I've deemed one of the top D-beat/hardcore acts to come out of Canada. The front man actually manages to convey a genuine sense of absolute chaos, and that level of energy was naturally reflected through the crowd's reaction. Made up of formal members of Unlearn, Sick Charade and Persistence of Time, Systematik kills it. This was the first time I've witnessed them tear a venue apart, but their performance was nothing less than dynamite. There is no adjective that justifiably describes just how mind-blowing these guys actually are. I hope to see them again in Edmonton very soon.

- Lacey Paige

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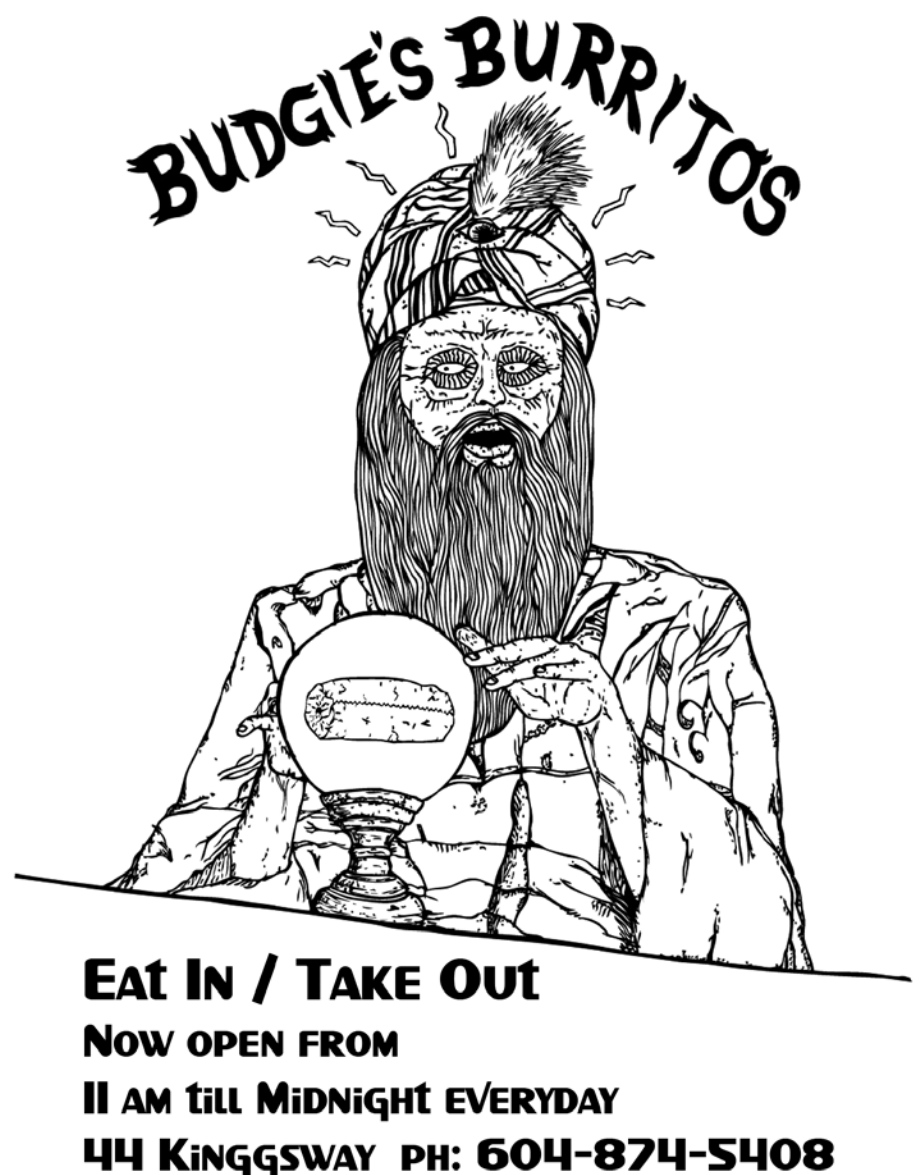




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HOROSCOPES

JUNE/JULY 2012

ARIES

It is not that you are getting busier, rather the activities you do are becoming more to your liking. Beginning of June, remember your communication skills and professionalism at work. You feel you want to express your creativity at work. Yet there is a balance to be achieved between the responsibilities of position and freedom for individual innovation. In July you focus on family and close friends. It is about where you feel comfortable. By mid-July it is OK to have secrets and boundaries. Decisions are at hand with the New Moon July 18th. From July 21st you want to sing your song. .



Taurus

This is the spring balance your cheque book and organize your finances. You get plenty of ideas about how to create more cash flow and now is a fine time to actually act upon them. Ethical issues that come up in the second week of June should be dealt with as they arise in a forthright manner. Otherwise they come up in a month with more drama. In late June and into July your social life is opening up. Discern carefully with whom to be open. Even family is enjoyable in later July. Mid-July watch your boundaries at work.



GEMINI

Two New Moons in Gemini make this a significant spring. Not since 1993 have you been empowered this way. This represents a second chance to recreate your attitude and world. In mid-June, home and hearth need some more work, but the people with whom you share your life just need acceptance and to feel valued. The fourth week of June is time to get fiscally organized. Steady does it; don't make promises to do with money and career that you can't keep. July holds a challenge about personal boundaries. How much of your private self do you wish to expose? Time for an alias?



CANCER

It is time to hide in your shell. Until your birthday or the New Moon July 18th you are in a passive phase. This is the time of year for you to lie in the bed you have made. Things get interesting in side that shell of yours. The first week of June adapt to work requirements. See the essentials disguised beneath the bullshit. Into June revelations are coming to you. Some have to do with your desire for change in career and how that is at odds with the expectations of those with whom you are close. With the New Moon July 18th, you are nudged into making changes. The universe is very supportive through July presenting new financial and job opportunities.



LEO

What's the buzz? You cannot help but to hear associates talking about you, and it is good stuff. Accept the encouragement and cheer up. June is the time to get organized. It takes a tribe, so don't feel shy about enlisting the help of friends. It takes money to make money isn't always true, but in June, invest in yourself. Respond to the challenge to recreate your work to your life's work. Enjoy the process, rather than lust for a result. Go with the flow you created until the Sun enters Leo on July 22nd, then make decisions..



VIRGO

You are in the spotlight, which isn't your most comfy place. Yet, you take admiration well. You get to show everybody how smart you are and encourage an intelligent and practical discourse. As we get through June, you come into challenges about how much energy you want to put into creative fun. You have other stuff to do. There is some emotional risk involved in caring personally about others. You are out in the world in July. Social activities pick up and you feel a part of something bigger. As we move through July you recognize that it is important for Virgos to be contributing to something they believe in. .



LIBRA

June carries your enthusiasm and excitement level to new heights. It is an exercise in communication the more you can express, the more support you garner. In personal relationships you can expect the unexpected. They warrant extra attention, which is effective in the 3rd week of June. Love is in the air. Into July the emphasis upon your career is keeping you busy. People actually seem to appreciate your ideas. The New Moon July 18th brings a challenge of action. Keep work and career relationships respectful as you solve the world's problems. Partner brings happy surprises in late July.



SCORPIO

You are determined to make changes in your life. Open up and talk about what you want to accomplish inwardly and outwardly. Partners and allies rally to your aid. Money flows with the Full Moon June 4th. Channel some into building up credit and security. The second week of June get you head around preparing for the unexpected. Matters of contracts, insurance and taking vitamins are all about controlling what you can. Moving into July you want to reach further. Travel, classes, getting out there in the cyber-world are avenues to expand your influence. By late July you attract more positive attention.



SAGITTARIUS

Close relationships are attracting your attention. They are prompting you to open up to new directions and new possibilities. Careful June 4-7 that you don't come across too bossy. The second week of June and the 3rd week of July are times when impulsiveness and a need for excitement don't lead you into financial or ethical difficulty. Late June a partner's ideas seem too grandiose. Be the voice of reason. The Full Moon July 3rd brings insight into your finances. You want to be improving your credit and security. Late July draws your attention to your career. Make good on your word and obligations..



CAPRICORN

Your attention is enmeshed in your work through the first 3 weeks of June. It is a significant period when you may set the tone for a positive and supportive working environment. Around the New Moon June 19th you can secure your career by maintaining boundaries of professionalism. Keep up the facade. Not everyone needs to know about your secret kinky thoughts and radical impulses. The Full Moon July 3rd illuminates your close relationships. Want them to mean more, be more? Then bring more of your self into them. This requires some vulnerability and deep honesty with your partner.



AQUARIUS

You are connecting to a fount of creative energy that demands expression. From the Solar Eclipse last month, May 20th through the New Moon June 19th you need to articulate to yourself what forms this creative thrust will take. If you do not have a creative direction, this energy will be making you restless and horny. You don't need more disruption in your life. The second week of June and third week of July shows you how surprises come up in the work and health areas. Dam up unnecessary financial outflows. Into July your attention focuses on work and bringing more of your talents to bear upon your duties.



PISCES

So much activity through your home and family. Do you have the feeling that you are preparing for something big? Greater security and stability is arriving in June. In the fourth week of June creative opportunities have you hopping and staying up late. Put on the different masks required for the different roles you are asked to play. Early July holds an opportunity for a cash infusion. Even better opportunities come in the last week of July. With the New Moon July 18th you can firm up a favourable yet demanding business deal or collaboration. Make hay while the sun shines.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

www.mysticmountainlodge.com



AT THE DRIVE-IN MOVIES

We went the opposite direction from the BC Ferries and took the Black Ball COHO ferry to Port Angeles. We drove about 30 min to the turnoff to Port Townsend to the junction hidden in the woods, where the Port Townsend Wheel-In Motor Movie is.

The Wheel-In Motor Movie Drive-In Theatre was opened in 1953 and is still family operated to this day, as Rick Wiley of Wiley Theatres told me while giving me a tour of the place including the projection booth, the lounge area and the grounds as he was opening up for the night.

There's a very old school feel to this place as not much has been changed over the many years to keep the feel of days gone by, right down to the speakers you hang on your car window and vintage snack bar/concession

area where they serve all your fave movie snacks: hotdogs, a grill for burgers and a Pizza oven. We had popcorn, a drink and a medium size pizza and it was all at a super fair price. And with admission at only \$8.50 per person for two movies, it's a great deal.

The gates open between 7:30 and 8 PM and is cash only and show times are at dusk. Don't forget some Off! or a few mosquito coils depending what time of year you go. We were there twice last year, one time was bad for bugs and the next time wasn't.

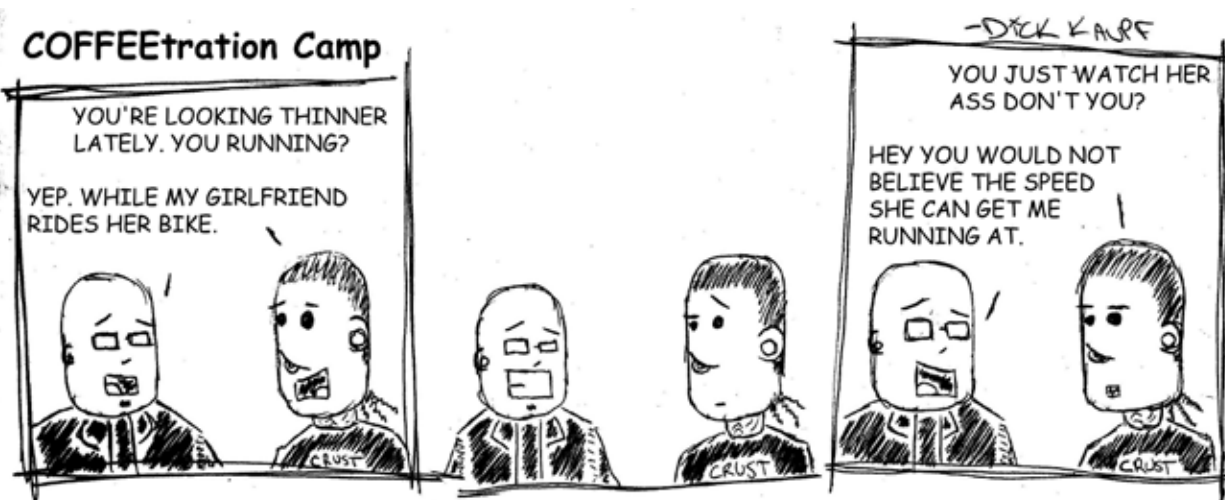
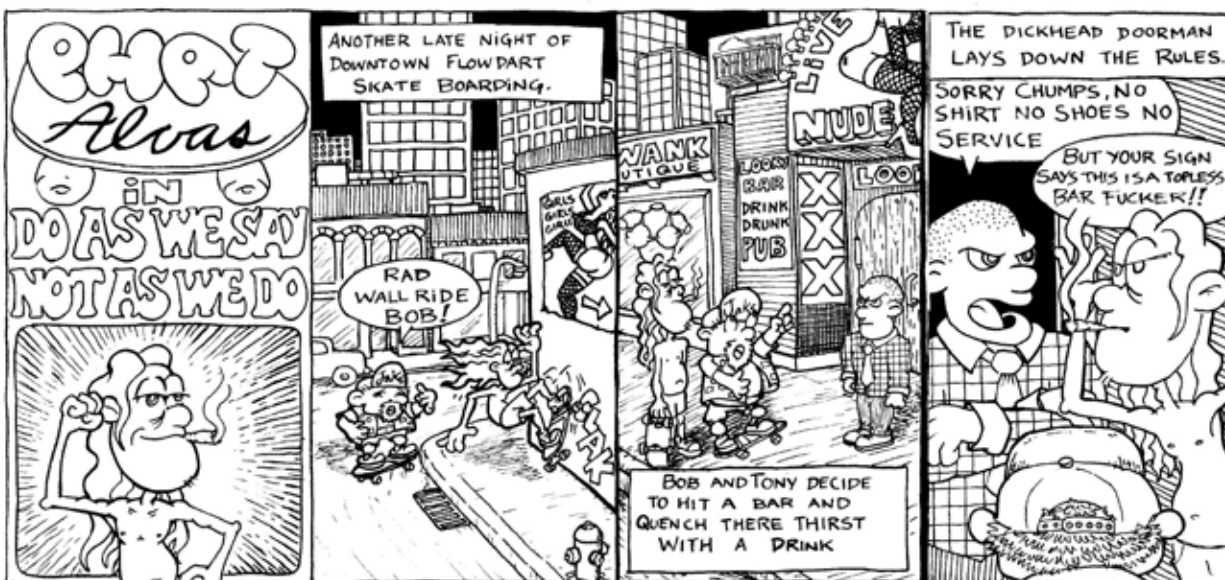
So if you are heading over that way and looking for something to do, I'd say check this place out, try the pizza and enjoy the feel of this classic drive-in theatre.

www.ptwheelinmotormovie.com

www.drive-ins.com

-Glen Bitters

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2. WHAT'S WRONG TOHEI? - SICK DAYS { 12-INCH; SELF-RELEASED }
3. TALK SICK - GENETICS { SELF-RELEASED }
4. MARES OF THRACE - THE PILGRIMAGE { SONIC UNYON }
5. TORCHE - HARMONICRAFT { VOLCOM }

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{ FRIDAYS 10-MIDNIGHT }

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